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SATURDAY, MAY, 27, 1854.

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MAY FLOWERS.

LONG has the May-pole disappeared, and the May-dance ceased. Of the gay festivities with which the people of "merrie England" for many generations celebrated the advent and enlivened the progress of this now expiring month, scarcely a trace remains. And May itself, we often hear it murmured, is not what it was when it gained the love of poets, and the ruder heart of peasants; its sunshine is more capricious than that of April, and its breezes more chilling than those of March. It may be that by pushing back the year for the space of twelve days, we have thrust the harbinger of summer too close upon the rear of retreating winter; or it may be that our climate grows more peevish as the land grows older. Yet is there left enough of the May of olden times to justify faith in traditions of her early charms, and even to win her an affectionate greeting on her own account. Still does May come to us sandled with flowers, rosy with health, and breathing fragrance. In her time, the trees put on their full attire of greenery, and jewel themselves with tufts of white and red. The meadow and the moor are all dotted over with modest beauties. In the woods, violets cluster and birds carol. In the garden, a hundred favourites are recognised. In the pasture, lambs skip beside their dams. Over the furrow waves the verdant promise of a golden harvest. May, in her worst estate, is the Easter month of the year—the month in which Nature assures us of her resurrection from a necessary death into a renovated life.

But there are other May-flowers than those of the garden and the field. The month has taken a new significance these many years past. It has become the annual carnival of us sober English folks. In May, fashion, and art, and philanthropy, and religion, have all a special activity—an activity of pleasure. In May begin *fêtes al fresco* and *fêtes champêtres*—flower-shows by day and fancy balls by night. In May the operas are in full song, and the picture-galleries exhibit to an impatient public the winter's work of still more impatient artists. And lastly, but not least conspicuously, in May the "Hall of Exetère" is thronged twice a day

with the votaries of religious zeal or philanthropic ardour; while lesser *edees* have also their assemblies similarly inspired. This last peculiarity of May does not appear to be in high respect beyond the circle which constitutes the peculiarity. The *Times* thought it worth while the other day to open a fire of railery upon the good folks who put on their best bonnets, and load themselves with oranges, to attend at Exeter Hall, just as other people dress for Vauxhall or Chiswick. We confess we do not see much force of rebuke in the comparison. There is no doubt something comical in the fact of three or four thousand people sitting for four or five hours, after much preliminary exertion and excitement, to hear addresses which are rarely very persuasive—even if persuasion were not superfluous—and are usually, to our mind, very prosy. But is it not equally ludicrous, the spectacle of three thousand people trying to dance, where only as many can stand, for the benefit of a defunct nation—or of Jones waving his wine-glass in the air when Tomkins proposes success to the Smithsonian charity? Yet who can find it in his heart to censure a Polish ball, or to refuse a subscription after a charity dinner? No doubt these things are follies—but the follies of the good are sacred. No doubt "the business of the evening" could be better promoted in the absence of its convivialities—if we were the purely rational beings some of us pretend to be. But till reason abolishes misery, let not folly be prohibited from assuaging it. Better, say we, the jester who scatters laughter and blessings from his bauble, than the philosopher who only growls and grimaces from the mouth of his tub. If it be said that the May-meetings are rather a fanatic perversion of the good that is in us, than a merry auxiliary to sober purposes, we would reply, However exceptionally this may be true, it is not so as the rule. We doubt whether the general public is aware of the large proportion of those assemblies which are purely philanthropic—which seek, or profess to seek, only the mitigation of physical suffering, or the promotion of temporal well-being. Great, indeed, is the contrast which our age presents in this respect to that of John Howard. Of him it was finely said, that he circumnavigated the whole sphere

of human miseries. But he was a solitary explorer—without a companion, and long without a follower. Since then, band after band of eager adventurers into that dark circle have pushed off; and now, nearly every murky spot has its colony of ardent toilers, labouring to reclaim it to humanity and God. The prison is no longer the haunt of pestilence and dungeon of cruelty. The hospital opens wide its doors for the victims of accident or of disease. The blind, the deaf, the dumb—the crippled, and even the insane—have provided for them careful ministries of help. For the orphan of nearly every class in the community, homes are reared by the hands of a parental benevolence. The child of destitution, and even the child of crime, is not only taken in, but is even sought out, that he may be saved. Nor is the charity that is thus comprehensive content to be superficial. In some houses of mercy, science has achieved its highest triumphs. In the taming of the Arab of the street, in the coaxing of intelligence into the brain of the idiot, a sagacity and industry have been shown not less than were needed, to draw Leviathan from the grave of ages, or bring new planets within human ken. And to sustain these labours there must be an organization of charity, a systematic excitement of sympathies, that one might gladly dispense with, yet should not be severe upon. We like to turn from the ludicrous in human nature to the beautiful—from the little to the great. We like to look through the ostentatious activities and noisy demonstrations of society, to the genuine kindness and the holy faith that lie beneath. We like to think, when we pass "Exeter Hall" on a May morning—not of the food for satire we there might find, not of the amusing specialities there to be observed—but of the large and far-reaching results that shall follow; of the knowledge that shall be dispensed, of the bounty that shall be distributed, as a consequence of the sensibilities there indulged, or even of the fanaticism, perchance, that may there be excited. There is so much in this world of monotonous materialism—such a paramount and perpetual devotion of personal energies to personal ends—that we can look with complacency upon whatever is spontaneous and disinterested; even as we would bend over and



caress, by the dusty wayside, a little patch of turf and flowers, even though the flaunting poppy overtopped the velvet pansy, and the nettle struggled with the sanfoil.

We must confess to some disappointment that the new association of great events with this gay month—the association originated by the event of May 1, 1851—has not been strengthened by the opening, in May, 1854, of the Sydenham Crystal Palace. We should have liked to add that splendid growth to the number of May Flowers that time can already reckon up; for it doubly belongs to *this* month. It is dedicated to the Useful and the Beautiful, which make up the Good. It is not built by charitable contributions—it is not to dispense eleemosynary benefits; yet will it, we are quite sure, prove a boon and blessing to those who most need to be helped and gladdened. It is the People's Palace—a Temple of Industry and Art, wherein a hundred thousand at a time may find new strength for labour by finding new grandeur, beauty, meaning, in the world they inhabit, and, therefore, in the life they have to live.

JOURNAL OF THE CRYSTAL PALACE.

AFTER several unavoidable postponements, Saturday, the 10th of June, has been fixed upon for the opening of the People's Palace at Sydenham to the inspection of the public, which will take place under the auspices and in the presence of the Queen and Prince Albert. Her Majesty's Ministers will be in attendance on their Sovereign. The Speaker of the House of Commons will be there, with a large body of Peers and Members of Parliament. The Foreign Ambassadors, and the Lord Mayor and Sheriffs, have received cards of invitation. The commissioners of the Great Exhibition will be present, together with the presidents of all the learned societies. The Church will be represented by his Grace the Archbishop of Canterbury. Mr. William Dargan has also been solicited to assist in the inauguration of an institution, which, though of greater importance and magnitude, is a similar institution to that which has rendered his name famous.

Every endeavour is now being made to render the ceremony as effectual and imposing as possible. A grand canopied dais is being constructed for her Majesty's reception, and that of the Royal family, in the centre transept. Approached on all sides by a double flight of steps, it will be placed in such a position as to be within view, not only of all spectators in the transept, but also of those assembled along the nave. On either hand will be placed the foreign ambassadors and the members of the Government—who will attend in official costume. Seats have been reserved for peers and peeresses, and for the members of the House of Commons and their ladies, who intend being present as season-ticket holders. While the space affords facilities for vastly increased effects, few of the formalities which attended the ceremonial of the opening in Hyde Park will be omitted. Her Majesty will be in morning costume, and the Royal procession in the building may not be conducted in such high state, but, otherwise, whatever difference may be made will be to the advantage of the Crystal Palace Company. A chorus of 1,000 voices will be present, to which the harmonic societies, not only of the metropolis, but of Birmingham, Liverpool, Manchester, Leeds, Bradford, and other large towns, will contribute their best singers. In addition to the Company's brass bands, two military bands will be in attendance. This imposing body of 1,400 vocal and instrumental performers will be accommodated on a platform rising tier above tier from the ground in an amphitheatric form, and occupying the area of the great transept immediately behind the Royal dais. M. Costa will officiate as conductor, and promises to give the Hallelujah Chorus and the National Anthem with a musical effect which has never been equalled in this country. When the Queen has taken her seat upon the dais, Mr. Laing, the chairman, will

read an address to her Majesty, describing briefly the objects for which the Crystal Palace and Park have been formed, and tracing its origin to the Great Exhibition of 1851. The chief officers of the Company will then in succession present to her Majesty the handbooks describing their respective departments. After this a Royal procession will be formed, and the Queen, attended by the Court, will traverse the entire length of the main building, taking on her way a view of the park from the lower balcony of the grand transept. On her return to the dais, his Grace the Archbishop of Canterbury will offer up a prayer for the success of the undertaking. The "Hallelujah Chorus" will then be performed, and her Majesty, having declared the Palace open, will take her departure.

"We have no misgivings," remarks the *Times*, "as to the brilliant success of the opening. The Queen's presence alone insures that: The public will not fail to observe," continues the *Times*, "what an extraordinary mark of her royal favour the Queen is thus prepared to confer upon the enterprise of a private company. Seldom, indeed, have undertakings of a commercial character been so honoured. She has visited the works repeatedly in their progress, and knows more about them than most of her subjects. A fine suite of apartments is being prepared for her use at the north end of the building by Mr. Grace, of Wigmore-street. She is a large contributor of plants, and she has set everybody who can follow it the example of how they ought to act towards the Crystal Palace Company, by becoming a season ticket-holder. Let all those who can follow her example. Even the directors and officers of the Company have done so. The question, whether by the natural and healthy agency of a joint-stock company we can do something more than has yet been attempted to correct the sordid and lowering tendencies of the age, is about to be decided. If Sydenham does not take with the public, we cannot expect for many years to see the experiment repeated. If the financial results justify the enterprise, it is difficult to calculate all the advantages which the other great towns of the kingdom, and, indeed, large communities throughout the civilized world, may derive from so encouraging an example. So far as success can be commanded by a liberal expenditure of capital in the execution of a magnificent design, all that could be reasonably expected has been accomplished. It only remains by judicious and vigorous management to get the outlay that may still be necessary well in hand—to see that every possible facility is afforded in enabling the public to become habitual visitors—and to take such steps as may be requisite to place the exhibition of modern industry on a level with the artistic attractions of the Sculpture Courts, and the other more showy but less remunerative portions of the general scheme."

Its origin, progress, and completion, are alike a marvel. The elements and a thousand stupendous difficulties, calculated to make the stoutest heart quail, have all been withstood or overcome, and the magnificent creation has risen as by the touch of the magician's wand! Think, just for a moment, on some of the things that have been accomplished. Seven thousand regular and irregular pipes—some of two feet in diameter—have been made, brought, perhaps, hundreds of miles by water or by rail, and placed underground; furnaces built, steam-engines manufactured, and lofty chimneys, reaching to the skies, raised. That is one item only. Take another. How many thousand tons of granite and other kinds of stone have been hewn, carried, and fashioned for the various purposes for which they were to be used—the terraces, waterfalls, fountains, basins, cascades, and cataracts—which equal, if they do not surpass, in magnificence and extent, as well as in conception, skill, and workmanship, the Palace itself. Think of the glass and the ironwork of which the glorious building is composed—the materials and labour requisite to produce the railway from the London terminus right up to the Palace itself, with its bridges, viaducts, and landing-places for the accommodation of the myriads of people daily flocking to the spot! Think of the various roads required to be made for the use of carriages of every kind, horses, and foot-passengers (whose number, in

fine weather, will, doubtless, be legion)! Look at the numerous tasteful villas, cottages—ornée, and other residences, which already exist, and adorn, on either side, these newly-made roads, and which, increasing in number as they are, bid fair, ere long, to deprive Sydenham, Norwood, and Penge of their individuality by uniting them into one rural town. Add to these two beautiful roads now in the course of completion—one of them to be named Victoria-road—fifty feet wide, and the gradient of which is reduced from four in ten to one in twenty feet. And all this effected in less than two years!! Yet we have said not a word about the sculptures from the studios of half the world—the plants brought from the four quarters of the globe—and the thousand other wonders which crowd the interior of the building—nor even glanced at the exquisite gardens, that eclipse, it is universally admitted, Versailles, St. Cloud, &c., which have so long delighted the eyes of travellers in the more sunny countries of Europe.

Here, on this very spot, stood, only two years ago, a red-brick mansion of the Elizabethan period, inhabited by Mr. Leo Schuster, surrounded by his park and grounds; the woods, thick and dense, of Penge, Anerley, and Dulwich, on the opposite side of the narrow road, bounding his estate—a rural and retired place—no other house being near. This spot is now the People's Park, wherein stands a Palace in itself unique, and filled with marvels in art and science—the contributions of all countries, and indeed of all ages.

The centre transept, with its recessed arches, as seen from the terrace, lifts its mighty transparent head in dazzling brilliancy, proudly towering in excess of beauty over the other two transcepts, wonderfully lightened and relieved by the wings at either end, which look exceedingly pleasing since the tank has received the addition of the ornamental turrets. The terraces and their decorations of flower-vases and statuary, with the trees, shrubs, flowers, greenward, and gravel walks, add immensely to the beauty of the scenery. From the upper terrace, the eye is attracted by a winding walk up some precipice, a belt of trees, a beautiful cypress and a stately poplar in the fore-ground, a break beyond of Shooter's-hill, wood, and castle, peeping between the trees. Then again an opening of a curved walk of golden hue encircling the bright emerald grass-plot—on which recline brilliant flowers, as if coaxed thither by its downy softness, and to set off their own bright, varied tints and fragile forms. From a lower terrace meets your gaze, the basin for the grand fountain—then a waterfall—a figure of Hercules, brought forward by a picturesque tree of thick dark foliage, cutting with deep angular branches the sun-lit clouds, giving a cool and sequestered appearance to the terrace stairs and figure, hid from the light around by its density—beyond, the spire of Penge church, and still farther that of Beekenhams church—a village yet untouched by the influence of the Crystal Palace, but old and antiquated as in days long since—and lastly, sweeping avenues, turf-clad mounds, parterres, shrubberies, and the rosarium only wanting the roses to render it complete. Still farther on may be seen, looking red at present instead of silvery, the huge basins awaiting the water. A vast embankment shuts out from our view the other portion of the grounds; so we will walk thither, and, as we go, new beauties of scenery, picturesque clumps of trees, startling and delightful breaks, will meet our gaze.

We have now gained the top of the embankment, and new wonders appear before us. Another scene presents itself. Monsters basking on islands surrounded by a large tidal lake (affording some idea of the vast lakes of the continent of America), winding channels, estuaries, aqueducts, caves, grottoes, and rustic bridges. This is intended to represent the secondary epoch—the time when, it is believed, the creatures represented were the inhabitants of this terrestrial globe, ages before it was acclimatized to the nature of man; the whole forming a panorama of the world at that period, with its botanical productions and geological features. Some of these antediluvian

figures, in their various attitudes, display a vast amount of research, patient industry, and constructive talent. One monster seems calmly standing, as if he indicated that the ground whereon he trod was his, and, therefore, firmly grasped it; another, more in front, and higher the edge of the lake, stands with head erect, mouth partly open, and one paw stretched out, as if about to strike at something; another, like a lion lashing his tail, eager for an onslaught. It is hardly possible to refrain from fancying they must have enjoyed a great amount of animal pleasure. At all events, none can see them without gratification at the sight. It has remained for our time, and for such men as Cuvier, Owen, and Dr. Mantell, to demonstrate the truth of such existences by induction; for the directors of the Crystal Palace Company to provide them a locality in accordance with their nature; and a Mr. Waterhouse Hawkins to construct them.

Twenty-four magnificent palm-trees, brought, a week or two ago, by the "Himalaya" from the East, and landed at Southampton, were straightway removed to Sydenham. They were received with the greatest satisfaction by the managers of the Botanical department, whose anxiety for their safety was excited by their having been put on shore at Malta with the rest of the "Himalaya's" cargo, when the vessel was pressed into the service of the State to convey soldiers to Constantinople. On her return to Malta, however, they were there reshipped, and at length arrived safely. The gardeners were soon busily engaged in trimming them, and then hauling them up between the sphinxes in the grand avenue, where, it is hoped, they will long flourish and spread out their broad and massive leaves, as in Thebes thousands of years ago.

The floral department is receiving great and additional strength from various donations, amongst which those of the Queen shine conspicuously. Her Majesty, it appears, sent Mr. Ingram, her head gardener, to ascertain whether there was any deficiency in exotics which might be supplied from the Royal collection. After inspecting the plants and shrubs, he has sent, and there are now in the course of arrangement, numerous rare plants, which, no doubt, will be so placed and labelled that the public may appreciate the interest her Majesty takes in this as well as in every other department of "the People's Palace."

The Brighton Company intend to run trains every ten minutes, each train capable of containing one thousand persons, so that fifty thousand can be taken by train alone in one day. The Crystal Palace Company are erecting stabling for some hundreds of horses, and Mr. Franks, of the Queen's Hotel, has accommodation for between three and four hundred, besides coach-houses, and every other convenience for a considerable number of visitors. The Company have selected Mr. Horne, late of the Lord Warden Hotel at Dover, to furnish refreshments in the Palace at the lowest possible charge;—and outside, adjoining the Palace, Mr. Masters, City of London Tavern, Anerley-road—Mr. Heginbottom, of the Anerley Hotel and pleasure-grounds—and Mr. Finch, Holly-bush Tavern, on the brow of Norwood-hill; so that ample provision seems to have been made for the vast concourse of visitors. The Company have obtained a license for the sale of wine and malt liquors.

The landholders of the neighbourhood have found a gold-field without travelling either to the diggings of California or Australia. In some localities £2,000 per acre is considered a very reasonable price; and the trustees of Dulwich College have increased their revenue by the proximity of the Palace to their estates to the amount of £6,000 per annum.

On Saturday, the 15th, Mr. Schallehn, the conductor of the brass band of the Crystal Palace, collected his performers for the first time in the centre transept, and played a selection of music as a trial of the capabilities of modern wind instruments, with all their improvements, to fill the vast edifice. The band numbered about fifty performers, being rather short of their complement, owing to ill-health and other causes. They commenced playing "God save the Queen" about half-past four in the afternoon, and a bar sufficed

to tell the listeners that the sound would penetrate every part of the building,—as was amply tested by different individuals stationed at the remotest distances, and all agreeing that the band was quite powerful enough; indeed, when they played in the open air it was heard at Sydenham church, a distance of three quarters of a mile. The first trial, of course, in an artistic point of view, could not be expected to be satisfactory as to delivering the varied phrases with every shade of delicacy and power; several rehearsals will be required before that can be expected, and other arrangements made to help the music and add to its effect; but the essential—a sufficiency of power—is indisputable. The performers have been selected for their talent, without regard to expense, and the instruments are all new, and some of them uncommon. They also played selections from Donizetti, Kohler, Wagner, Balfe, &c. They were listened to and applauded by the critical visitors who had come expressly to hear the performance, and they unanimously considered that the brass band will be an additional attraction to the unrivalled productions already gathered under the crystal roof. The band was exercised again on Saturday last, and will also rehearse to-day, and on Saturday next.

LATEST INTELLIGENCE.

The new road is completed, and the Palace has the fencing put up nearly all along its extent, beside the path. The beauty of the scenery is very great, in this as in every other part surrounding the Palace. At an immense distance beyond London is open to view. All the roads and bridges leading thither from Sydenham, Penze, and Norwood, are now being used by foot passengers and carriages. The water-tank at the south wing is completed. Her Majesty's apartments are rapidly progressing, and a row of palm-trees leads to their entrance. The railing of the galleries at that end of the building are all covered with crimson cloth. The two colossal are being painted. The facades of the Alhambra, Nineveh, Mr. Digby Wyatt's Court, the Egyptian, Roman, and Greek Courts, are nearly all finished; and a gorgeous spectacle they will display with the addition of the beautiful trees which Sir Joseph Paxton is now placing amongst them. In other parts may be seen numerous rustic baskets, and other material, hanging from the girders and galleries, where the parasitical plants have commenced to creep and entwine themselves in fantastic forms, putting forth their brilliant buds and full-grown flowers in endless hues and pleasing delicacy of form. The beautiful white polished marble is now being placed on the edges of the basins, and the fountains are partly finished. The exhibitors, too, are busily engaged in fitting up their various places of display, some of which are rather expensive affairs, and carried out, as they ought to be, like the Company's trade courts, in first-rate style, both as to design and execution.

We were startled, yesterday, at an enormous quantity of chairs piled on top of each other, under the verandah in the lower gallery, numbering even several thousands. Upon looking at one of them, we could not refrain from smiling at its primitive appearance; it seemed to be strong, but what more astonished us was, that they cost exactly one shilling each. There are, also, a great number of double seats arranged in different parts of the building. At the zoological atelier, Sydenham-place, a group of figures and a wild beast in combat are being prepared; the joint designs of Mr. Bartlett and Mr. Pieracini, senior. The animal stands on his hind feet, with his head erect, mouth open, and fore-paws uplifted, in the act of springing upon a poor fellow who has fallen down, whilst another is attacking it in the hope of rescuing his comrade and securing the prize. The attitudes of the figures, and the expression of their countenances, aided by the assistance of gleaming eyes, are exceedingly clever; and it will form a spirited composition, reflecting great credit on the artists who have planned and executed it.

The following are a few of the recent visitors:—Captain Wood, Lord Dunkell, Lady D. Neville, Lady F. Gordon and son, Lord J. Gordon and daughter, the Hon. E. Althorp, Lieut.-Col. Ramsay, Rev. M. W. Ellis, Captain Courtney, R.N., Col. Sir Michael Creagh, Lady Le Harver, Captain Fitzgerald, Earl of Camaroun, Sir William and Lady Heathwell, Hon. Mrs. Hudson, Archdeacon and Mrs. Bentinck, Hon. Mrs. Talbot, Hon. Rev.

W. C. Talbot, Lady Jane Goding, Lord A. Fitzclarence, Captain Puse, R.N., Lord and Lady Allan Churchill, Dr. Royle, Rev. Mr. Davis, Captain Warren, Sir James and Lady Ann Mackenzie, Captain Cooper, Captain Beckford, M.A., H. Lushington, Esq., Lord Cowley, Sir Henry Fowles, Sir John Anson, Captain Tyrrell, Countess of Newburgh, Lord Gilbert Kennedy, Col. D. Damer and Miss Damer, Sir David and Miss Brewster, Earl and Countess of Kintou, Sir Frankland Lewis, Captain Penne, Lady Antrous, Lady Lewis, Thomas Hiale, D.D., Embassy, Paris.

It is intended to open the Crystal Palace on Park on the 10th June; after which they will be open daily, Sundays excepted. The following are the arrangements for the admission of the public:—

FIVE SHILLING DAYS.—On Saturdays the public will be admitted by payment at the doors, or by tickets of 5s. each.

HALF-CROWN DAYS.—On Fridays the public will be admitted by payment at the doors, or by tickets of 2s. 6d. each.

SHILLING DAYS.—Mondays, Tuesdays, Wednesdays, and Thursdays, will be shilling days. At the gates, a payment of 1s. each will admit the public; or tickets entitling the holder to admission to the Palace and Park, and also to conveyance along the Crystal Palace Railway, from London-bridge Station to the Palace and back, will be issued at the following prices:—

Including first-class carriage	2s. 6d.
Including second ditto	1s. 6d.
Including third ditto	1s. 6d.

CHILDREN.—Children under twelve years of age will be admitted at half the above rates.

HOURS OF OPENING.—The Palace and Park will be opened on Mondays, at 9 o'clock; on Tuesdays, Wednesdays, and Thursdays, at 10 o'clock, a.m.; and on Fridays and Saturdays, at 12 o'clock; and close every day an hour before sunset.

OPENING DAY.—The opening will take place on the 10th June. On that occasion season tickets only will be admitted.

SEASON TICKETS.—Season tickets will be issued at two guineas each, to admit the proprietor to the Palace and Park on the day of opening, and on all other days when the building is open to the public.

Season tickets, to include conveyance along the Crystal Palace Railway, from London-bridge to the Palace and back, without further charge, will be issued at four guineas each, subject to the regulations of the London, Brighton, and South-Coast Railway Company; but these tickets will be available only for trains from and to London and the Palace on such days as it is open to the public, and will not be available for any intermediate station.

No season ticket will be transferable or available except to the person whose signature it bears.

FAMILY SEASON TICKETS.—Members of the same family who reside together will have the privilege of taking season tickets for their own use, with or without railway conveyance, on the following reduced terms:—

Families taking two tickets will be entitled to 10 per cent. discount on the gross amount paid for such tickets; taking three tickets, to a discount of 15 per cent.; taking four tickets, to a discount of 20 per cent.; and five tickets and upwards, to a discount of 25 per cent.; and these tickets will be available only to the persons named in such application. Printed forms of application may be had at the office, 3, Adelaide-place, and at the other offices for tickets.

Season tickets will entitle to admission from the opening day till the 30th April, 1855.

Applications may be made for season tickets at the offices of the Company, 3, Adelaide-place, London-bridge. Season tickets, as soon as ready, will be delivered in the order in which the applications have been made, at the offices of the Company, 3, Adelaide-place, London-bridge, and 14, Regent-street; and at the Crystal Palace; also at Mr. Sam's, 1, St. James's-street; Mr. Mitchell's, Bond-street; Western's Library, Knightsbridge; London and Brighton Railway Terminus, London-bridge.

SPECIAL REGULATIONS AND BYE-LAWS.—All the general provisions and regulations mentioned above are to be understood as being subservient to such special provisions, regulations, and bye-laws on the part of the Railway Company and the Palace Company as may be found necessary to regulate the traffic, and to meet special occasions and circumstances which may from time to time arise.

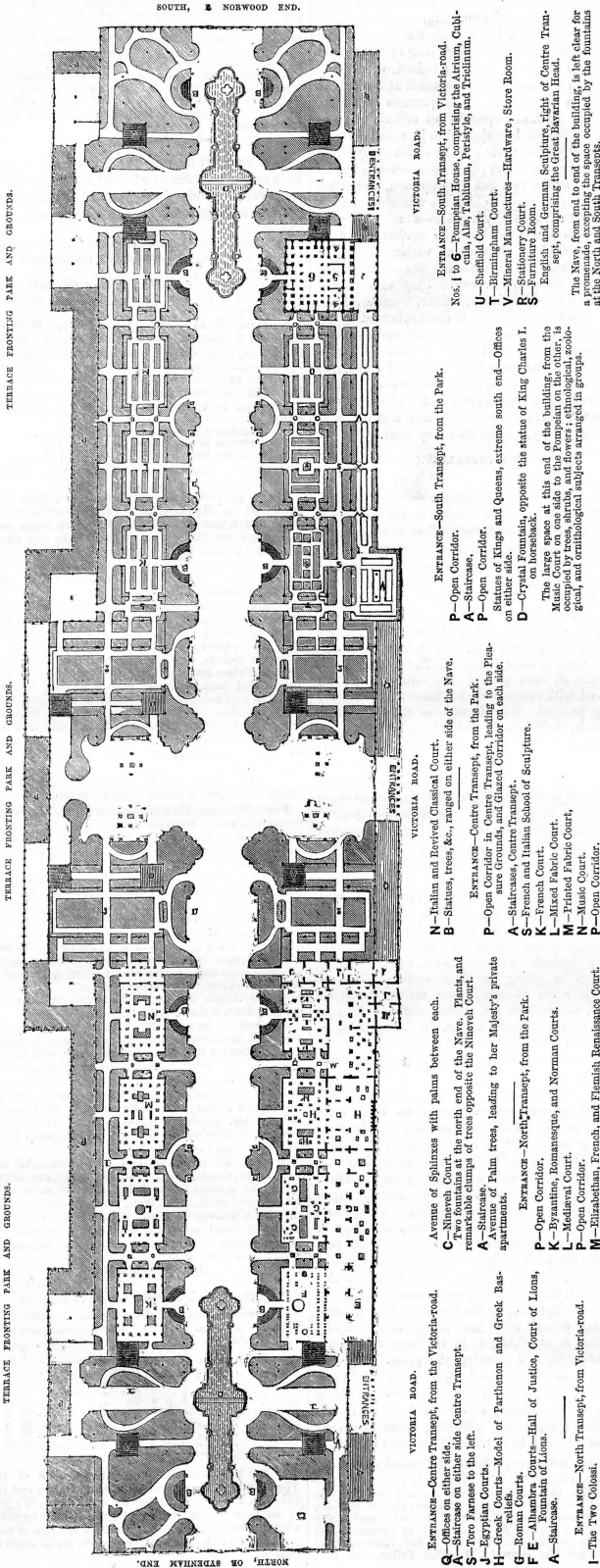
By order of the Board,

G. Gase, Secretary.
Adelaide-place, London-bridge, April 27, 1854.

SCHEDULE OF PRICES OF FAMILY SEASON TICKETS.			
Without Conveyance by Railway.		Including Conveyance by Railway.	
Two Tickets	2 s. d.	Two Tickets	2 s. d.
Three	3 0	Three	10 16
Four	5 7 6	Four	12 9
Five	6 15 0	Five	13 9
Six	7 12 6	Six	15 0
Seven	9 0	Seven	18 10
Eight	11 0	Eight	22 1 0
Nine	12 12 6	Nine	28 4 0
Ten	14 3	Ten	28 7 0
Ten	15 15 0	Ten	31 10 0

It has been noticed by a correspondent of the Times, that the opening of the Crystal Palace and the Chiswick Fête are fixed for the same day. We join in his hope, "that some arrangement may be made whereby one of the greatest troths of the season may not be lost to those who may wish to see as much as possible."

GROUND PLAN OF THE CRYSTAL PALACE, SYDENHAM.



VICTORIA ROAD.

ENTRANCE-Centre Transsept, from the Victoria-road.

G-Offices on either side of the Nave, flanking the remarkable clump of trees opposite the Nave Court.

S-Two Pavilions to the left.

J-Egyptian Courts.

H-Greek Courts-Motel of Parliament and Greek Basilica.

G-Roman Courts.

F E-Alhambra Courts-Hall of Justice, Court of Lions, Fountain of Lions.

A-Sharcase.

ENTRANCE-North Transsept, from Victoria-road.

I-The Two Colossi.

VICTORIA ROAD.

N-Italian and Revived Classical Court.

B-Statues, trees, &c., ranged on either side of the Nave.

ENTRANCE-Centre Transsept, from the Park.

P-Open Corridor in Centre Transsept, flanking the Piazza Grounds, and Glazed Corridor on each side.

A-Statues, Centre Transsept.

K-French Court.

L-Mixed Fabric Court.

M-Modern Fabric Court.

P-Open Corridor.

VICTORIA ROAD.

ENTRANCE-South Transsept, from the Park.

P-Open Corridor.

A-Statues.

P-Open Corridor.

Statues of Kings and Queens, extreme south end-Offices on either side.

D-Cryer on horseback.

The large space at this end of the building, from the Music Court on one side to the Pompeian on the other, is a promenade, occupying the space occupied by the fountains at the North and South Transsepts.

English and German Sculpture, right of Centre Transsept, comprising the great Haverling Head.

The Nave, from end to end of the building, is left clear for a promenade, occupying the space occupied by the fountains at the North and South Transsepts.

VICTORIA ROAD.

ENTRANCE-South Transsept, from Victoria-road.

Nos. 1 to 6-Pompeian House, comprising the Atrium, Cul-de-sac, Ala, Tablinum, Peristyle, and Triclinium.

U-Shield Court.

T-Birmingham Court.

V-Mineral Manufactures-Hardware, Store Room.

W-Furniture Room.

English and German Sculpture, right of Centre Transsept, comprising the great Haverling Head.

The Nave, from end to end of the building, is left clear for a promenade, occupying the space occupied by the fountains at the North and South Transsepts.

EGYPT: ITS GEOGRAPHY AND EARLY HISTORY.

The courts and halls at the Crystal Palace representing some of the original structures of the ancient Egyptians, are copies of the palaces, temples, and tombs of the founders of civilization. Situated in the centre of the ancient world, they possessed a position adaptable, beyond all others, for diffusing the civilization they originated.

Egypt, as formerly constituted, consisted of three great provinces—Upper Egypt, or the Thebaid; Middle Egypt, anciently called Hep-tanomis (from the seven nomes or portions into which it was divided), which lies to the north of the Thebaid; and the northern division, called Lower Egypt. Upper Egypt was the southern portion of the valley of the Nile, in which Thebes, one of the great capitals of the whole empire, was situated. The stupendous masses of ancient buildings which still remain, bear witness to its magnificence; and the modern towns of Luxor, Karnac, &c., which occupy the site, hold the structures after which the copies in the Crystal Palace are fashioned. In Lower Egypt stood Memphis, the principal capital; the three great pyramids of Ghizeh, the colossal sphinx, and the tombs hewn in the rocky platform, alone remain—for this once celebrated city is now a forest of date-palms.

Various accounts of ancient Egypt are met with in the inspired narrative, as of other nations in proximity to the Almighty's chosen race; but this tract of land is noted for its many distinctive peculiarities of situation and climate not therein mentioned. Localities lying between the parallels of latitude to the north of the tropic of Cancer on every part of the earth's circumference, are remarkable for extreme drought and sterility. Egypt is thus placed, and is a valley enclosed by two ranges of mountains, extending from north to south; to the east by the deserts of Arabia, interrupted only by the Red Sea; and to the south-west by the Libyan desert, a vast expanse of sterile sand, which reaches into the interior of Africa, and westward to the shores of the Atlantic. Egypt is thus, moreover, in the centre of the largest tract of uninterrupted desert on the surface of the earth; like the sterile soil around, it is never visited by rain; indeed, in Upper Egypt rain is accounted a prodigy, and excites astonishment and alarm; just as we have known an inhabitant of the West Indies apprehend some dire calamity when witnessing, for the first time, the phenomenon of a fall of snow.

Fortunately for the whole extent of the valley of Egypt, it is traversed by the magnificently generous Nile, which changes its barrenness to such fertility as to have constituted it the granary of the ancient world. The Nile is, for the most part, a broad stream of clear blue water, the pleasantness and salubrity of which, as a beverage, have been acknowledged by all travellers, thus verifying the praises of the inhabitants as to its superiority to any other in the world. On June the 21st, about the time of the summer solstice, it suddenly changes its appearance, becomes red and turbid, and after a few days swells within its banks. The increase of its waters proceeds regularly until the middle of July, when it begins to overflow, and by the 20th of August, Egypt becomes one vast sheet of water, dotted with villages, and traversed in every direction by causeways laid on mounds, thrown up for the purpose of communication. The inundation continues until the autumnal equinox, when it gradually diminishes; and before the end of November, the Nile is again rolling on towards the sea, tracing its former course, and with its bright waters sparkling under the burning sun.

The surface of Egypt declines gradually from the mountains that bound it on the east and west to the bed of the river—a favourable circumstance for the distribution of its waters in an inundation. This natural conformation has been assisted by canals and embankments for the better direction and diffusion of the fertilizing flood; and has rendered its productiveness unparalleled, notwithstanding the excessive dryness of the atmosphere and the absence of rain. The dryness of the climate is the cause of another extraordinary fact. The monuments of ancient

days stand almost as they were when first erected, thousands of years since, manifesting scarcely any violent change; the paintings that cover the walls of the temples remain, though these temples are roofless, undecayed; the colours are still perceptible, and in some cases much of their original freshness, the sharpness and high polish of the first execution are distinctly visible, and the sculptures and inscriptions on the granite, basalt, and hard lime-stone, nearly the same as when first chiselled.

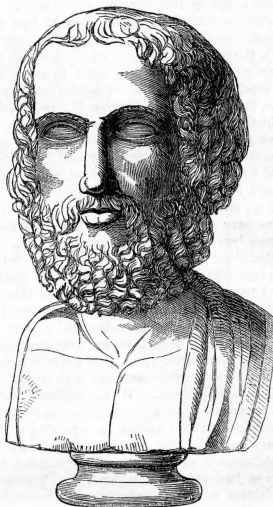
This is even more visible in the excavations in the sides of the mountains, and at the immense cavern temple of Ipsambul, in Nubia. The walls, when just executed, could never have been purer or more perfect, the outlines of figures sharper, or the colours more brilliant, than now. The congeniality of the climate of Egypt to the delicate preservation of works of art, has alone enabled the directors of the Crystal Palace to supply, in addition to vast proportion and sweeping outline, the minute hieroglyphics of divine, human, and domestic figures; the gods, men, horses, geese, serpents, crocodiles, eagles, owls, and lions; the familiar object, or the abstruse symbol; the sacred inscription, or the simple narrative, which appear in *intaglio* on every column, frieze, and caryatide. From palace and tomb were thus taught how little, in the substance we weave, in the implements we toil with, in domestic comfort and public pomp, in perseverance and organization, we had, fifty years since, surpassed the nation that held the Jews in bondage before the birth of history.

It is supposed that the kingdom of Egypt was established soon after the destruction of the Tower of Babel, and that the children of Mizraim, the son of Ham, were the first inhabitants of the country.

Champollion conjectured that no Egyptian monument was older than the year 2,200 before our era; and, according to this calculation, some of these monumental structures are upwards of 4,000 years old. It is by the chronology and ments that their history has been determined; many of them having the names of kings, dates of their reigns, and tables of genealogy. Manetho wrote, at the suggestion of Ptolemy, a work on Egyptian history. It was taken from the Egyptian records, and was written in Greek, about 200 years before Christ. M. Bunsen says that Manetho's work comprised a period of 3,555 years. Only fragments of it remain, and those quoted by Josephus, Eusebius, and Syncellus. It agrees in many particulars with the testimony of the monuments. Menes, who reigned a considerable period before the time of Abraham, was the first king of Egypt. His name is found in the list of kings at Thebes, and in the roll of papyrus preserved in the museum at Turin. He is supposed to have built Memphis, and with him the government of Egypt became a monarchy. The second king is reported to have built a palace at Memphis. Champollion Figier assigns to the later kings of the third dynasty the building of pyramids at Dashour and Saggard, believing them to be older than those of Ghizeh. The fourth dynasty is more known by the light thrown on it by existing monuments. The first three kings of this dynasty were the builders of the pyramids of Ghizeh; and around these stupendous structures, which served as their own tombs, are to be found the burying-places of their descendants and companions. All these structures were erected long before the time of Abraham. The Pharaohs of the eighteenth dynasty, which began 1,825 B.C., were the most celebrated of all the generations of kings that ever sat upon the throne of Egypt. The colossal statue of Memnon was erected at this period, and the plains of Thebes and Memphis crowded with temples and palaces.

ST. GEORGE'S HALL, LIVERPOOL, will be ready for opening at the beginning of September, when, should the state of affairs permit the Queen to visit Scotland, she will probably take Liverpool in her way in order to be present at the opening of this magnificent edifice.

WHITE PAPER FROM STRAW.—Two American newspapers are now printed on paper made from straw, by a process patented by A. Mellier, of New York. This paper is said to be superior to the ordinary article from rags, being firm, hard, and white. The experiment is regarded in America as completely successful.



EURIPIDES.

EURIPIDES, the son of Mnesearchus and Clito, was born at Salamis, whither, on the abandonment of Attica to the Persians, all the Athenians had fled for refuge, on the day of the great victory, B.C. 480. His name is supposed to be derived from the Euripus, at whose entrance the naval battle was contested. Mistaking the purport of an oracle, Mnesearchus reared his son principally in the exercises of the palestra, with such success that at the age of seven Euripides had already gained prizes at the Thesian and Eleusinian games. This profession, however, did not so absorb his energies as to leave him without leisure to acquire note in almost every branch of an unusually comprehensive education. Several paintings from his hand merited a public site in the polished city of Megara, and his eloquence more than once entitled him to the great distinction of delivering the commemorative harangue on occasions of national grief or triumph. He was the pupil of Anaxagoras in physics, and to Prodicus he owed not only his elocution, but that leaning to sophistical ethics which was congenial to the taste and accommodated morals of his fellow-citizens. When Anaxagoras was banished, Euripides had completely abandoned his former pursuit, and was preparing to contend with Sophocles for the dramatic palm. At the age of twenty-five he obtained the third prize for his first production, "Pelides." It was not until fourteen years later that he was awarded the first prize for his favourite piece, "Hippolytus." Of his eighty-four or ninety-two dramas, as they are variously computed, only five are recorded as having enjoyed that honour. Were it not that the victory was in many known instances decided less by the merit of the productions, than by the interest or politics of the writer, this fact could scarcely be reconciled with that wondrous popularity which has preserved a number of his dramas disproportionate to the verdict of posterity, and of which there are some striking instances in the history of that age. Thus, the Carians having at first refused to admit an Athenian vessel to refuge in their harbour, re-lented immediately when they were told that some of the crew could recite fragments from the last poem of Euripides; and in the disastrous Sicilian expedition, the victors promised to treat with indulgence all who possessed the same accomplishment. This privilege, in the latter case, amounted almost to a general release. Numbers returned in freedom to Athens; while many preferred to remain in Sicily, to gain a livelihood by chanting the choruses of their popular poet.

Euripides was twice married, and each time, it appears, unhappily. His first wife was Cherila, by whom he had three sons; and his second, Melito, from whom he shortly parted. He seems to have been entirely destitute of the exuberant

social qualities which distinguished his rival Sophocles; he was reserved, and even morose, loving wild and solitary spots, composing his most exquisite lyrics in a sad and gloomy cave ("Tetra et horrida," says Aulus Gellius, who loved it for the poet's sake), seldom appearing in public, and averse to laughter even in the midst of a banquet. The integrity of his private life is sufficiently attested by his friendship with Protagoras and Socrates—which latter philosopher is said to have visited the theatre only when the plays of Euripides were performed. This fact, too, may serve to add some slight weight to the excuse of the poet, who, when the impious and distorted philosophy of his characters struck the audience with indignation, is said to have been compelled, on several occasions, to rush forward and assure them that poetical justice awaited the offender in the sequel. This plea, always insufficient, was, in one instance, so untenable, that Euripides was summoned before his deists to answer for a certain verse: he appears to have escaped through a technical error.

About a year after the failure of the Sicilian invasion, he was invited, among other men of genius, to the court of Archelaus, King of Macedon; and his increasing age, the ruin of his domestic peace, a second threatened trial, together with his natural love of retirement, induced him to quit Athens. Archelaus treated him with the highest honour, and in one case severely punished a favourite courtier who had personally insulted his guest. The monarch hoped that the wild beauty of the scenery might be an inducement to the poet to employ his pen in his honour, but Euripides wittily excused himself—"The gods forbid," said he, "that your life should ever furnish matter for a tragedy." Here he completed the last of his works, the "Bacchæ"—a play in which the effects of his retirement are evinced in the substitution of resignation and yielding faith for his accustomed scepticism. Perhaps it was to a chief incident of this drama that was owing the generally received account of his death—that he was, by malice or accident, torn to pieces by dogs. He died in his 76th year. When the news arrived, the Athenians applied to Archelaus for the remains of the stage-philosopher, but their request was refused. He was buried in a magnificent sepulchre at Pella, and his obsequies attended by the court, with every token of grief and honour, while his countrymen were compelled to content themselves with a cenotaph to his memory.

SHERIDAN KNOWLES AS A PREACHER.—Hearing that the venerable author of "Virginius" and other dramatic works had been advertised to preach at the Baptist Chapel, Cross-street, Islington, on Sunday, May 7th, says a correspondent, we went to witness our old friend in his new character (so very different from those in which we were wont to see him, in the "Hunchback," "William Tell," &c.), and truly we were not disappointed. The preacher was listened to from first to last with the greatest attention, by a densely-crowded audience, amongst whom were some of his old theatrical associates. He selected as his text the 26th verse of the first chapter of Genesis.

THE FRENCH EMPEROR.—Some few weeks ago an interesting present was made by Mr. J. C. Onions, a manufacturer at Birmingham, to the Emperor of the French, consisting of a highly-ornamented bellows, made from the "wood of the Napoleon willow" and Shakspearian elm. It was duly forwarded for presentation to his Majesty, and Mr. Onions has been favoured with the following autograph letter:—

"Palace of the Tuileries, May 3, 1854.
"Sir, I accept with pleasure the product of your industry, to which the perfection of workmanship, no less than the rarity of the material, gives a particular value, and I feel much the grateful attention you have shown in offering it to me. Receive then, Sir, with my thanks, and as a slight mark of my satisfaction, the gold medal, with my portrait thereon, which accompanies this letter."
NAPOLEON.

NEW PARK FOR BELFAST.—The announcement of the Belfast Harbour Bill having obtained the sanction of the Parliamentary committee, by whom it was examined, appears to have been received with great satisfaction in that town, where great interest is taken in the formation of the proposed public park. One of the clauses of the bill makes it imperative to lay out, within twelve months from its receiving the Royal assent, a park of not less than fifty acres, for the use of the inhabitants.

COST OF THE PRESTON STRIKE.—This unfortunate strike has terminated. It is said that the total expenditure of all the operatives' committees during the strike—seven weeks of the struggle amounts to £100,000, and the sacrifice of wages will probably be three or four times that sum. In addition to this, there is the manufacturers' loss of profits and dormant capital.

New Inventions, Patents, & Improvements.

UNDER this head we intend to give our readers the earliest possible information respecting novelties in science and the practical arts, including scientific discoveries, mechanical inventions, and new or improved modes of production and operation; to record the working of the patent laws in this and other countries; and to show, as far as lies in our power, the growth of industry the efforts of inventive genius amongst the various nations of the civilized world; and the interchange of ideas and of their material results between different countries.

The Great Exhibition of 1851 formed an epoch in the history of industrial progress; and it gave an impetus to its study, and to the exchange of inventions and products which has been maintained by other exhibitions of a kindred nature, and which will, doubtless, be further accelerated by the Paris exhibition of 1855, and in a still more effective, or at least more lasting, manner by the beautiful and useful institution from which we have borrowed the title of our journal, and which, in a few days, will throw open its palace and gardens for the admiration and the improvement, not of our people alone, but of all who have an eye for beauty, or a thirst for information.

There are other and very important reasons for bringing systematically before the public, at the present time, the matters to which we here refer. The patent laws of this country have undergone a very important change; the total cost has been reduced; and, what is still more important, the charges have been so arranged as to permit an inventor to learn something of what other people think of his invention before incurring a large outlay of money. The effect of this change, as in all analogous cases, has been an immense increase in the number of patents, and, consequently, an extended interest in all that relates to inventions and improvements. This change in our laws has had an effect beyond our own country; the number of patents taken out here by foreigners is greatly augmented; and this increased communication has given rise to alterations in the patent laws of other countries, and will, doubtless, produce before long far greater ameliorations and improvements.

The Belgian Government has just passed a new bill, which completely subverts the old system of patents in that country. The Belgians have jumped to a minimum rate at once, and have adopted the annual mode of payment with an increasing ratio. So that an inventor may secure a patent for one year for a merely nominal sum, but each succeeding year he will have to pay an increased charge. At present, the greatest interchange in inventions, as in almost everything else, takes place between this country and the United States of America; but the dark shadow of our old patent law is thrown upon our inventors from across the Atlantic. The American Government formerly charged Englishmen twice as much as a Frenchman or German, because the English Government charged more than those of France or Germany, and no alteration has been made since our new law was enacted. The impolicy of such a law of retaliation has often been pointed out, and the Commissioner of Patents at Washington has now given an official opinion that it would be far more to the interest of all parties to throw down all distinctions of country, and charge foreigners no more for patents than is charged to the citizens of the United States.

These reforms and extensions prove the growing importance of this subject, and would alone be sufficient reason for calling special attention to the application of mind to the task of converting various elements of the world to the wants of mankind.

But there is another and a still stronger, because broader, reason for such attention. The spirit of Pestalozzi, which has for half a century or more been the "bright particular star" of educational philosophers, has of late years become recognised by a vast number of thinking men, and begins to exert its influence, in a greater or less degree, over all those who deserve the name of teachers. That we should teach *things* and not *words* alone, may seem to many now to be a truism which it is scarcely necessary to

repeat; but in the days of Pestalozzi it was listened to with surprise, and even at first with ridicule, and the man who dared to interfere with the monkish modes of teaching which held sway so long, was looked upon by many with as much horror as the "mischievous Papist" who, in the time of Charles II., proposed to light the streets of London, "on the nights the moon did not shine, by means of a lantern hung over the door of every tenth house." The Papistical notion was, however, adopted, and we have passed from tallow to oil, and from oil to gas, and we no longer incur any risk of breaking our shins over a door-step, or of running under a horse's legs in our evening perambulations.

Pestalozzi's light is beginning to do for our intellect what tallow, oil, and gas have done for our streets. We are beginning to see things as they are, and not as they are written merely in the musty pages of some antiquated pedant. We are beginning to find that even "common things" deserve careful study, and that there are many things almost under our nose with which it is well to be acquainted. We are beginning to find that science and art are near relations; that principles and practice cannot be separated without injury to both; that a man may be a little of a philosopher without being incapacitated for a man of business; and, in short, that beauty and usefulness are never so useful or so beautiful as when they are made to ornament and strengthen each other.

For these reasons we deem this department of our journal to be of great importance, and we shall use our best endeavours to render it both instructive and interesting.

PROPOSED CHANGE IN THE AMERICAN PATENT LAW.

A PATENT law which should satisfy inventors, by granting them adequate protection on reasonable terms, at the same time that it properly guarded the rights of the public, would indeed be a boon to humanity. While we admit the justice of the inventor's claim to property in the creations of his ingenuity, the difficulties which surround the question of its protection are so multifarious that we almost despair of their satisfactory solution. The patent laws that now exist are so full of absurdities and injustices, the privileges they grant are so uncertain and precarious, that it would seem but fair that no more should be paid for them than the actual expense incurred in the maintenance of a patent office, and the performance of its present questionable functions. So far is this from being the case in England, that the enormous sum of £175 is charged in Government fees alone, for the doubtful privilege of appearing in court, at an expense of many hundreds more to defend a property which, just in proportion as it is good and useful, becomes the object of piratical invasion. The American law grants the same privilege to citizens of the United States for the trifling sum of five dollars (equal to about 2s.), and even at this cheap rate the official fees have more than paid the expenses of the patent office; indeed, they had at one time accumulated to such an extent as to form a fund of more than £40,000. There is, however, an unworthy feature in the American law, which is found in the patent law of no other country; a discrimination is made between natives and foreigners, and between different nations. A British subject charged 500 dollars, and all other foreigners 300 dollars; i.e., a foreigner has to pay from ten to seventeen times as much as a native for the same privilege!

This discrimination was of little consequence while the intercourse between America and Europe was limited, and the number of foreign patents did not exceed one or two in a year; but now that steam navigation has brought the two continents into almost daily communication, and that the wants of a new country, peopled by a vigorous and enterprising race, offer to ingenious men the finest field they can desire in which to secure a trial for their inventions, and to reap the reward to which useful talent is entitled, the provisions of the American law of patent rights become important to European inventors. It gives us pleasure to state that the liberality of the law as now stands is beginning to attract general attention in America, and that the press is unanimous in supporting a reduction of the foreign fee to the same standard with the native. The subject was brought to the attention of Congress some years ago, and in the annual report of the Commissioner, but the recommendation was not acted upon. The present Commissioner, however, urges the matter with great earnestness upon the Federal Legislature, and adduces unanswerable arguments in favour of his recommendation.

After recommending various reforms, he says:—

"Another change connected with this subject which seems to be generally called for, relates to the fee required of foreigners. That fee seems to be the undersigned enormous and indefensible upon any principle of justice or sound policy. If a patent is to be regarded as a downright gratuity conferred by the Government on the inventor, simple equity dictates that we should not impose more onerous conditions on the subjects of other governments than those governments exact from our own citizens. The stern rule of retaliation would ask for nothing more than

such reciprocity. Within the last two years Great Britain has greatly diminished her former high rates of patent fees. It is believed that in no country in Europe are our citizens taxed for such purposes as severely as we now tax theirs. It is well known that some European governments impose a lower rate of fees on an American citizen than he would be required to pay by this office; and yet we continue to charge a British subject 500 dollars, and any other alien 300 dollars, for that which we grant to our own citizens for 30 dollars. But the granting of a patent is not a mere favour, as we now regard it; it is the recognition of an evident right in the inventor. No title to property can be more just or valid than his who has created that property. The rule to be applied in this respect is, whether the inventor be a citizen or an alien. . . . But there is a reason, founded in sound policy, why greater liberality should be exercised towards a foreigner than towards the alien owner of tangible property. He pays a consideration, which the other does not; by taking out a patent, he makes the subject thereof a property at the end of fourteen years. The benefits of the invention are then secure, and can never be lost to the world. Many charges deter inventors from parting with their secrets. Many an invention is thus strangled in its birth, which, under other circumstances, might have been developed into something of vast consequence to the world. There are no lost arts under a liberal and well-regulated patent system; and this is one of its great advantages. If foreign nations choose to place these chief means of human progress in subordination to the requirements of their respective exchequers, we are forbidden to imitate them, both by the condition of our treaty and the well-established policy of our government. . . . From the preceding considerations it seems evident that a great change should be made as to the fees required from foreign applicants. It is respectfully submitted, whether the most convenient, wise, and beneficial rule will not be to abolish all distinctions growing out of geographical considerations, and to charge every applicant a fair remuneration for the trouble given by him to the office, but no more. Such a course would be just, generous, and equitable; leading to the more frequent resort to the special instruments of human advancement, showing a confidence in the capability of our own inventors to cope on equal terms with those of all the world besides, and taking a considerable step in bringing about that great brotherhood of nations for which a higher civilization is gradually preparing the world."

The important reform thus recommended is likely, we learn, to become law in a very short time, and in the course of the present summer European inventors may expect to be relieved both from the heavy fee and the illiberal discrimination to which they have been hitherto subjected in America.

THE VACANT GROUND IN ST. PAUL'S CHURCHYARD.

A DEPUTATION from the committee appointed at the Institute of British Architects has had an interview with the Improvement Committee on this subject, when Mr. T. H. Hall (the Chairman) said that the question was, as yet, an open one.

Mr. Tite, on the part of the deputation, explained the part the architects had taken. He said they had had considerable public agitation of the question, and deemed it their first duty to submit the matter to the Improvement Committee; that Sir Christopher Wren's idea of having the cathedral surrounded by a large open area had been defeated; but that circumstances had now occurred which rendered it possible, which was formerly believed to be impossible; that the leaving this space open would give air and increased accommodation, so much required in a public point of view; and that it would furnish the most splendid view of one of the finest works of architecture in the world.

After hearing several observations to the same effect from other members of the deputation, the Chairman stated that the Improvement Committee were most anxious to listen to all the arguments that had been urged, but that, as trustees, they must proceed cautiously; that they had already sanctioned a branch street to Blackfriars, and the plan for raising Holborn-hill; and, with these great schemes before them, the cost of £200,000 which would be required to sweep away and re-erect the walls of the cathedral, and the three-penny rates for improvements were talked of, but that £60,000 would require the whole of a shilling rate on a very large district to replace; that the committee felt the artistic question very strongly, and that they had resolved to have all the hoards removed, in order to give the committee and the public the best opportunity of judging of the probable effect of giving up the whole, or a part only, of the area in question.

CLOCK-MAKING IN AMERICA.—The celebrity attained by New England in the manufacture of clocks gave a peculiar interest to my visit to one of the oldest manufacturing centres of Connecticut. Two thousand five hundred men are employed, and the clocks are made at the rate of 600 per day, and a price varying from one to ten dollars, the average price being three dollars. Each clock passes through about sixty different hands. More than half of the clocks manufactured are exported to England, and of these a large portion are re-exported to other markets. And it is worthy of remark that the superiority obtained in this particular manufacture is not owing to any local advantages; on the contrary, labour and material are more expensive than in the countries to which the exportations are made; it is to be ascribed solely to the enterprise and energy of the manufacturer, and his judicious employment of machinery.—Mr. Whitworth's Report.

THE AFRICAN EXPLORING EXPEDITION.—The African exploring steamer "Pleid," built by Mr. John Laird, of Birkenhead, has taken her departure from Liverpool, for Dublin, whence she will proceed direct to Fernando Po. The "Pleid" will be under the command of Captain Walker, and the object of the expedition is, to explore the rivers Niger and Tchadda. Three medical gentlemen form part of the expedition, which, it is believed, will be of great advantage to the world. The whole of the preliminary arrangements have been entrusted to Mr. McGregor Laird, well known as an African traveller,



THE TORO FARNESE, OR FARNESE BULL.

THE original group from which this cast has been taken, was cut out of a solid block of marble, by Apollonius and Tauriscus. In the reign of Augustus, it was at Rhodes. Pollio, the patron of Virgil, and a Roman consul, purchased it, and brought it to Rome. About A.D. 1547, it was found in the hot baths of Caracalla, in a damaged condition; but a Milanese artist restored the mutilated parts, and it remained for a considerable time in the Farnese Palace, at Rome. Afterwards it was taken to Naples, and it now stands in the Bourbon Museum, opposite the celebrated Farnese Hercules. The story which this magnificent sculpture depicts, is as follows:—Antiope, daughter of Nycteus, is beloved by Jupiter, by whom she has two sons, Amphion and Zethus, who were brought up secretly. She is discarded by her father, and flees to Epopeus, King of Sicyon, who marries her. Lycus having given a solemn pro-

mise to her father, when dying, that he would avenge him on his daughter, performs his promise by killing Epopeus, and carries Antiope prisoner to Thebes, where she is most cruelly treated by his wife, Dirce, with the consent of Lycus. She, at length, finds means to escape, and hastens to her sons, commanding them to avenge the injuries of their mother. Amphion and Zethus invade Thebes, kill Lycus, expel Laius, and fasten Dirce (by whom their mother had been so cruelly treated) to the horns of a wild bull, by the hairs of her head. The bull rushes with her over the precipices, mangling her body, and at length putting an end to her existence, by a most painful and lingering death.

The moment seized by the sculptors is a judicious one for telling the story, without exciting in the beholder the horrors of it. Antiope stands in the back-ground, watching the preparations for vengeance, apparently without emotion—a dog is jumping up, as if in alarm, and a young priestess of Bacchus

is sitting on one side, with downcast look, seemingly afraid to look on—whilst Dirce permits the perpetration of the deed without struggling, seeing no prospect of escape. This group was placed in the centre of the Greek Court, where it was sketched; afterwards it was removed to the nave, and now it is placed on the north side of the centre transept.

EXHIBITION OF GERMAN ART.—If peace continues in Central Europe, it is proposed to have a Great Exhibition of German Art in Munich. A central committee of artists in that city have undertaken the details of management there; auxiliary committees have been formed at Vienna, Berlin, Dresden, Düsseldorf, and Frankfort-on-the-Maine. The Bavarian Government has promised not to charge anything for the transport of paintings sent to the Exhibition along the railways of the State; the Government of Baden has given a similar promise; and other German governments, the owners of railways, it is hoped, will follow the example. A convention of German artists is to be invited to meet in Munich in the month of August, with the sanction of the Government, and distinguished amateurs are to be desired to take part in its discussions.



PORTION OF THE BAPTIZING GATES, CRYSTAL PALACE.

This is a splendid reproduction of the famed gates from the Baptistry of Florence, of which our illustrations represent two panels. The designs are from subjects in the Old Testament, as the death of Abel, the sacrifice of Isaac, Noah and his family leaving the ark, the interview of Joseph and his brethren, the Israelites before Jericho, David and Goliath, and the marriage of the Virgin; the upper part represents the Creation; the sides are ornamented with masses of flowers, birds, fruit, and grain. The doors are bronzed, in imitation of the originals, by M. Logit, of Paris.

Many sculptors and artists have written concerning these gates. Michael Angelo said they were fit for the entrance of Paradise; Sir Joshua

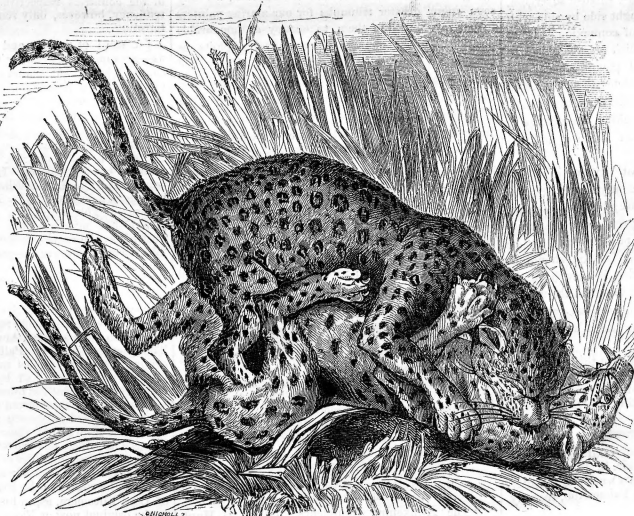
Reynolds thought too much prominence was given to the landscapes; but all agree that they were beautiful in the extreme and the work of an artist of extraordinary genius. Such examples must raise the standard of taste and tax the powers of our sculptors and painters, thus improving the position of the real artist. The designer of these gates was Lorenzo Ghiberti. He was born at Florence in 1378, lived to the age of 77 years, and died in 1455. He spent twenty years in producing these extraordinary gates. Few modern sculptors could afford to spare that time to complete a single work. An artist is now judged by the facility, not by the perfection and accuracy, of his works. We do not forget that twenty-one years must have rolled over

our heads before we can arrive at maturity, and very few amongst us would like to say that all our faculties were entirely developed at that age. Yet we are expected to produce great works in a few months. Can they be anything but hasty and inaccurate productions, or, if good, more than repetitions of former works? Although Lorenzo evinced great genius as a boy, and at eighteen competed with Brunelleschi and Donatello for the execution of the side gates of San Giovanni at Florence, whom he compelled to retire from the contest, being beaten; yet these gates were twenty-one years 'ere the last touch was given. The subject of this exquisite work is divided into twenty parts.

LEOPARDS FIGHTING.

The two leopards engaged in mortal strife (forming the subject of our illustration) may be seen in the eastern portion of the south transept—the department of Natural History.

Among the animals here exhibited will be seen the Snell, the existence of which has been a matter of great doubt, as no living specimen is supposed to have been found for nearly 300 years; and by some naturalists it is confounded with the leopard, the jaguar, and the panther. Our readers will have an opportunity of perceiving the difference for themselves; and we shall at present confine our remarks to a few observations on the peculiarities and habits of the subjects of our illustration. The leopard may always be distinguished by the beautiful rosettes with which the skin is covered—generally of a pale yellow colour, and rather smaller than the spots on the panther. The rosettes consist of several dots partially enacted into a circular figure in some cases, and into a quadrangular, triangular, or some less determinate form in others; and they have mostly isolated black spots about the



outside of the limbs. The leopard inhabits a wide range of country in the old world, being found in Africa, Nubia, and the Indian Islands; Ceylon, &c. The black variety sometimes seen in menageries are chiefly natives of Java; but black cubs occasionally occur in the same litter with the ordinary kind.

The leopard belongs to the largest class of animals that, among its other dreaded capabilities of pursuing its prey to the death, includes bounding with extraordinary ease and agility; and so rapid are its motions that the eye can scarcely follow them.

The peculiar feature of this combat may not be readily observed. The under leopard, who seems to get the worst of the affray, has intentionally taken that position. He holds his antagonist firmly by the neck, whilst, with his hind legs, he is tearing the upper leopard to pieces. Thus it is seen that one paw has given way, leaving a desperate wound, while the other is commencing a similar stroke, which, in all probability, will cause his enemy's death. The group is by Mr. Bartlett.

THE STATUES COMMISSION.

THE care of a limited number of the public statues of London is at length to be entrusted, by Sir W. Molesworth's bill, to a commission which is henceforth to form a recognised department of the Board of Works. These statues are the following:—Charles the First, at Charing Cross; Charles the Second, at Chelsea Hospital; James the Second, at Whitehall; Queen Anne, in Queen-square; the two George the Seconds, in Golden-square and Greenwich Hospital; the two George the Thirds, in Somerset House and Pall Mall East; George the Fourth, in Trafalgar-square; the Duke of Kent, in Park-crescent; the Achilles, in Hyde Park; the Wellington, opposite Apsley House; the Wellington, in the Tower; Nelson, on his column; and Canning, in New Palace-yard. It will be seen that there are many important missions, all of which can scarcely be excused on the plea of private property:—The Dukes of York, Cumberland, and Bedford; Pitt, Fox, Lord George Bentinck, and Major Cartwright; George the First and William the Third, none of which find mention in Sir William's measure. Neither have we security for future statues; each one must, we presume, be enrolled by special vote in the foregoing imperfect list. The City monuments, Queen Anne, King William, Wellington, the Peel that is to be, and many others, had an equally just, but equally disregarded, claim to the protection of the new department, the more especially as the very existence of their present curators is threatened.

The powers of the commission are either not specified, or are intended to be very confined. Their influence is too completely restrictive to render them popular, and too little positive for services of actual value. One of the most important faculties they could have possessed would have been that of choosing or altering a site—seeing that our chief monumental blunders are those of position. Two or three months of consideration, and of the bold exercise of such a power, would give effect to several ordered verdicts of the public, and would, by such benefits as the immediate removal of Wyatt's Wellington and the retention of Marochetti's *Cœur-de-Lion*, efface the grosser absurdities from the character of London's public works.

If we allude without diffidence to the situation of the last-mentioned work, it is because there is already a change in the artists' outcry against the appropriateness of its station. They are beginning to feel that there is scarcely a public spot in England where the ideal of its chivalry and romance could not be fitly erected in effigy; that in any other Palace-yard it could suggest nothing but a startling contrast, with more of satire than congratulation; that in this one it becomes a memorial of constitutional growth, standing, as it does, by the institution that has long succeeded to his power and lately to his purpose. For, on the same ground and in amity with the same nation, we are fighting almost the same crusade; it thus becomes a mark of our relationship with Europe, and in an especial manner of our alliance with our neighbours, Richard having been the last English sovereign, before present times, that has fought side by side with France. To cry out "want of connexion" is to take as narrow a view as that which should object to the presence of gas-lamps and paving-stones; the political was as inevitable as the domestic change, and as increase of comfort has not disturbed the rapport between Richard and England, neither has increase of authority disturbed that between Richard and the House of Commons.

The site is the finest in Great Britain; the three sides of a quadrangle are sufficiently low to restrain the extent of shade, and sufficiently high to shut out all other objects, and to render great concentration of attention a necessity. Such a position must not be idly thrown away or misapplied; London should be happy even to strain a point that it may have the satisfaction of awarding this spot to one of the noblest works of recent statuary. The obvious connexion between a fine statue and a fine site is rare enough with us to be sufficient.

If the commission obtains a voice in the matter, and gives it rightly, the public will be willing to have paid, as the price of the benefit, that wretched lead and clay monument, of such a king, which Mr. Wylde has carted away.

A DEPUTATION from the Universal Smoke Consuming Company, consisting of Mr. S. Talbot Hassell (chairman), Mr. S. King (secretary), and the patentee, had an interview with Viscount Palmerston, recently, at the Home Office.

Exhibitions and Entertainments.

THE ROYAL ACADEMY EXHIBITION, TRAFALGAR-SQUARE.

THIS eighty-sixth exhibition of the works of British artists was opened to the public at noon, on Monday, the 1st of May; and though the day was wet and unpropitious for viewing the pictures, the spacious rooms were filled to overflowing ere the doors had been opened half an hour, so popular is this annual treat to the lovers of art in the metropolis. The catalogue contains 1,530 specimens of painting and sculpture, many of which are highly creditable to the English school, and, as the phrase is, must be seen to be fully appreciated.

Of the fifty members and associates who contribute to the collection this year, Daniel Maclise, R.A., has produced one of the largest and most attractive pictures that has adorned the walls of the Royal Academy since its removal to Trafalgar-square. We allude to No. 379 in the Middle Room, which is thus described in the catalogue—"Ricard de Clare, Earl of Pembroke, surnamed Strongbow, receives the hand of the Princess Eva, from her father, Dermot Mac Murrough, King of Leinster, with promise of succession to his throne." The picture represents the celebration of the marriage, beneath the ruined porch of the church of the period, and its round tower—the triumph of the invading Norman knights—the submission of the Irish chieftains—the mourning over the fallen—and the burial of the dead; amounting altogether to nearly 100 figures in every possible position.

The next best picture in the same room is, we believe, that of "Chastity," by W. E. Frost; a work of rare excellence, and that fully entitles him to the honour of being unanimously chosen an R.A., and that right early.

"So dear to heaven is saintly chastity,
That when a soul is laid sincerely so,
A thousand glorious angels tend her,
Driving far off each thing of sin and guilt."
—Milton's *Comus*.

A little further on is a sweet little composition of pure colouring (surpassing even Maclise in this particular), by W. D. Kennedy, entitled, "Venus and Adonis," which, like many others painted by the *non-eclect*, is most injudiciously poked into a corner, and overpowered by others of huge dimensions, no matter how carefully the smaller productions are executed. Truly, the *hangmen* of the committee—as they are technically called—have many sins to answer for in this particular; and the worst of it is, the iniquity seems to descend from one generation of Academicians to the other. Like the Medes and Persians of old, their decree, made regardless of merit, "altereth not."

Imitators, servum pecus!

No. 4, "Our Merchant Service" (J. W. Carmichael)—is the work of another ingenious artist of our acquaintance, carefully painted in all the detail of rigging, planking, &c., but, unfortunately, from its peculiar situation in the upper region, scarcely visible to the eye of even the most youthful observer. But "hide a wee, sirs!" From what has been achieved by our gallant tars at Odessa and Gustafsværn, we may soon augur greater triumphs for our marine painters to portray, entitling them to occupy as honourable positions for the pictures of our naval exploits as those of the army, whether at Waterloo or Hyderabad (this without the least disparagement to the skill displayed by the masterly pencil of Mr. Jones). After all we have said, the task of hanging pictures of such an endless variety of subjects is one of great difficulty; for we have tried our "prentice han" at that sort of thing; and we know the misery of having to select two or three pictures of merit from the heap worthy of notice. Though the toning and subject coincide admirably, they won't fit "like bricks," says the carpenter; for the frames are not of the same size, and will, if not altered, leave an unsightly gap to be filled up with calico or crimson cloth; so the order is given to pull them down instantly, and try some others; thus up goes, it may be, a *sheep* instead of a *ship*, or a *man* instead of a *maiden*, and *vice versa*. Still the council selected for the occasion from the main body of Academicians are said to be often at fault in this particular, and to forget the good old maxim, "to do as they would wish to be done by."

"Nelson Meditating in the Cabin of the 'Victory,' previous to the Battle of Trafalgar," by C. Lucy, is an attractive picture, of considerable merit, and is introduced to the spectator in the catalogue by the following appropriate lines from Tennyson's Ode:—

"Mighty seaman, brave and true!
Thou islander of the silver-coastled lee,
Thou shaker of the Baltic and the Nile,
Thine island loves thee well, thou famous man,
The greatest sailor since the world began."

"The Awakening Conscience," by W. H. Hunt,

cannot be passed by without notice, or the admiration of those who are reconciled to the novelty of the pre-Raphaelite style of painting. The same painstaking artist has produced another elaborate effort of the pencil, "The Light of the World," which, from the peculiarity of the light proceeding from a lantern, is pounced upon by the tribe of critical penny-a-liners with great avidity, for as Byron has it—

"Aged or young, the living or the dead,
No mercy find those harpies must be fed!"

Doctor Johnson at Cave's, the publisher's,—is a small production of considerable interest to many, and is thus described:—"Johnson, too ragged to appear at Cave's table, has a pile of volumes sent to him behind the screen."—*Vide Boswell's Johnson*.

"Columbus when a Boy" is a very meritorious production by Solomon Hart, R.A., and maintains the well-earned reputation of the artist in his knowledge of "the human face divine."

Sydenham, May 23, 1854.

(To be continued.)

THE EXHIBITION OF FRENCH ARTISTS.—This small collection, of about 135 paintings, is among the most instructive and attractive in the metropolis, and from the realization of an international brotherhood of art, and the display of treatment and subject which might be expected in the pictures of a great neighbouring State. The most striking creation is certainly the "Murder of the Duke of Guise." It is a triumph of grouping and of execution; the corpse occupies a solitary position on the right side—prostrate, except his head, which is accidentally and awfully supported by the direction of the conspirators' group. These are standing—a study of panic, indecision, and recrimination—in the extreme left; thus leaving, as the centre of attention, a vast, gloomy, suggestive void. The same artist, M. Paul Delaroche, has another careful composition, called the "Great Artists of the Revival." We have only space to notice briefly a contribution of M. Scheffer's, the "Conversion of St. Augustine," of most devout, and even serene expression; and the best piece of M. Biard, "Gulliver in the Isle of Giants," in which pleasurable and exquisite flower-painting are happily combined. Through all the productions of this artist there runs a light vein of humour, never offensive or disproportionate. In this exhibition there are but few studies of scenery, and, fewer of our native painters, the landscapes appear meagre and conventional.

GORE HOUSE.—This exhibition has all the interest of a successful experiment in artistic education. The specimens of design are contributed by twenty-three schools of art in the United Kingdom, nearly that number being unrepresented. The original examples from students comprise studies of flowers, paintings on porcelain, designs for manufactures, for silk dresses, paper-hangings, lace, &c. The studies of the human form are the least successful portions of the collection, while the most so are the infinitely varied combinations which appear in the following exercise:—Each student is supplied with a certain geometric pattern or outline, which is to be filled up in four distinct modes by certain leaves or flowers—in this case those of the anemone. So distinctive are the results in the blendings of form and colour, that, as the report states, in two instances, bear the smallest resemblance. The development of such invention and careful execution is a promise of great things—even the constitution of a national character of design—from the Gore House Exhibition. It has been often remarked that, in the general designs, each contributing district has marks enough to indicate whence it came. One displays a rigid, another a fanciful taste. You are reminded of shawls, or cotton-prints or stained-glass, or lace, as you enter the departments of the countries respectively producing them. This tendency, however, only renders the variety more interesting.

[A word of protest and of warning has reached us—says our contemporary the *Athenæum*—which we cannot choose but communicate. As our readers are aware, an Exhibition has been opened in Pall Mall of the works of French artists. It is in the nature of a trial; and believing it to be real and in perfect faith, we have given it that support which we consider due to an experiment likely to be useful to artists in both countries. The Exhibition appears to have been a success. Last week, we had to announce that the Earl of Ellesmere had purchased the "Francesca da Rimini," by M. Ary Scheffer, for £200 guineas. This week the Duke of Argyll has purchased the "Conversion of St. Augustine," by the same celebrated artist, for 250 guineas. We are now, however, requested to state that these pictures are not originals. "The real 'Francesca da Rimini,' by Ary Scheffer, with the figures as large as life, was formerly in the collection of the Duchess of Orleans, and is now in the hands of the Duke of Argyll. The original of 'St. Augustine,' also life size, belongs to the ex-Queen Amélie, and is at Claremont. The pictures now in Pall Mall, exhibited as the originals, are copies made by the artist himself of reduced size, and sold by him as copies." So far our authority. But the question is, whether there has been an unfair reservation of this fact. We cannot doubt that Lord Ellesmere and the Duke of Argyll were well aware that their purchases were not the pictures to which our correspondent refers. As regards the artistic qualities of these duplicates or copies, we have ourselves seen a letter written by M. Scheffer, in which he speaks of the Francesca, now the property of Lord Ellesmere, as, in his opinion, "very superior" to the original now at Florence.]

Literature.

GERALD MASSEY'S POEMS.

The Ballad of Babe Christabel, with other Lyric Poems. By GERALD MASSEY. Third Edition. London: Bogue, Fleet-street.

WHEN we have said that the first edition of these poems appeared but a few months since, we have said enough to excuse the length at which we intend to notice them. Even if this journal were as exclusively devoted to the material sciences and the imitative arts as its name might seem to imply, we should feel bound to announce with emphasis the fact that a second great poet has appeared within the compass of a single year; and is competing with the first both for present popularity and permanent renown. But we have real pleasure in pointing to this fact, as a proof that the age is not so exclusively material as it has been reproached with being—that, in truth, the enterprises and achievements which seemed motivated only by calculations of utility had in them a soul of beauty; and helped to nourish a taste for true poetry, by helping to destroy the attraction of false poetry. Not only have Alexander Smith and Gerald Massey, so soon as they displayed the singing faculty, been caught up into the favour of a commercial, toil-some people, but they were themselves the one actually engaged in trade—the other, born and reared among the sons of sores travail. The life of Gerald Massey, indeed, as we gather from a brief biographic memoir appended to his poems, is a life such as could have been lived in no country and in no age but ours; for nowhere else, and at no other time—so far as we can learn—has there been such a tutoring of “song” by “suffering”—such a severity of endurance, and such a salutary general outcome—such a pressure of material wants upon large classes of society, with such undesigned provision for kindling and feeding the flame of spiritual life.

Gerald Massey is the son of a Hertfordshire labourer. a canal boatman—was born in a hovel rented at a shilling a week, and dear at that—was sent to work in a silk-mill when he should have been sent to school—was suffering from tertian ague through the years which happier boys fill up with books and sports—but, having learned his letters, contrived to get also a little book-love, and by the time he got in love was able to tell his love in rhyme. Until the occurrence of this event, he says—

“I never had the least predilection for poetry. In fact, I always eschewed it; if I ever met with any, I instantly skipped it over, and passed on, as one does with the description of scenery, &c., in a novel. I always loved the birds and flowers, the woods and the stars; I felt delight in being alone in a summer-wood, with glancing light, in the trees, and the golden sun-bursts glimmering through the verdurous roof; and was conscious of a mysterious creeping of the blood, and tingling of the nerves, when standing alone in the starry midnight, in God's own presence-chamber. But until I began to rhyme, I cared nothing for written poetry. The first verses I ever made were upon ‘Hope,’ when I was utterly hopeless; and after I had begun I never ceased for about four years, at the end of which time I rushed into print.”

If his first pieces were of love, some that quickly followed were of the theme that has divided with *that* the harping of all lyric poets, from Pindar to Campbell. The events and speculations of 1848—the year of revolutions and revolutionary promises—seem to have baptized into a new faith the ardent soul of the young bard of Tring. It was a baptism of blood and tears; and the “Poems and Chansons” produced under its influence partake too fully of its character for transcription into these pacific and hopeful pages. Indeed, they probably now appear to their author something like the memories of a painful dream—cries of distress, real enough in their time, and not now to be scorned nor forgotten, though not to be repeated. He tells us as much as this in his Preface to the present edition; where he also tells much more that should be heard before the book is read.

Two things are needed to make a true poet—experience and expression—sufficient sensibility and depth of nature to furnish themes from the common daily life of the emotions; sufficient mastery of imagery and words to enable the translation of emotion into language. Gerald Massey has both these,—and richly. His heart is so finely tempered, that its strings vibrate to the touch of joy or sorrow long after those of human hearts in general would have become still

and silent again; and his eye is so quick to mark the spiritual uses of all sensuous objects, that his verse has nearly the tropical luxuriance of Shelley's. The principal ballad of this volume is a very remarkable illustration of both qualities. Its topic is none other than that familiar to so many households—the birth and death of a baby; but had it been the birth and death of a world, it could not have been more royally commemorated. The Spring has had her laureates year after year, even from the first assumption of her virgin sovereignty; but her charms are as fresh to the poet-father of Babe Christabel as if put on expressly to do honour to his joy:—

“When Beauty walks in bravest dress,
And, fed with April's mellow showers,
The earth laughs out with sweet May-flowers,
That flush for very happiness:

And Spider-Puck such wonder weaves
O' nights, and nooks of greening gloom
Are rich with violets that bloom
In the cool dark of dewy leaves:

When Rose-buds drink the fiery wine
Of Dawn, with crimson stains i' the mouth,
All thirstily as yearning Youth
From Love's hand drinks the draught divine;

And honey'd plots are drownded with Bees:
And Larks rain music by the shower,
While singing, singing hour by hour,
Song like a Spirit sits i' the Trees.

When fainting hearts forget their fears,
And in the poorest Life's salt cup
Some rare wine runs, and Hope builds up
Her rainbow over Memory's tears!

It fell upon a merry May morn,
I' the perfect prime of that sweet time
When daisies whiten, woodbines climb,—
The dear Babe Christabel was born.”

The intense egoism of affection must have been conscious to all on whose blinding tears of joy or grief the light of reflection has ever glanced; and it has been often expressed; but never has it been at once so well expressed and justified as in these lines:—

“Wide worlds of worship are their eyes,
Their loyal hearts are worlds of love,
Who fondly clasp the stranger Dove,
And read its news from Paradise.

Their looks praise God—souls sing for glee:
They think if this old world had told
Through ages to bring forth their child,
It hath a glorious destiny.”

To a different measure—the measure to which we tread the room where angels are shutting out the light, as we think, or ever—is sung the equally egoistic grief which storms into the heart as the spirit of Babe Christabel is borne away:—

“With her white hands clasp'd she sleepeth; heart is hush'd and lips are cold;
Death shrouds up her heaven of beauty, and a weary

Like the sheep without a Shepherd on the wintry north-land wild,
With the face of Day shut out by blinding snow.

O'er its widowed nest my heart sits moaning for its young that's fled
From this world of wail and weeping, gone to join
Her stars;

And my light of life's overshadow'd where the dear one lieth dead,
And I'm crying in the dark with many fears.

All last night-tide she seemed near me, like a lost beloved Bird,
Beating at the lattice louder than the sobbing wind and rain;

And I call'd across the night with tender name and fondling word;
And I yearn'd out through the darkness, all in vain.

Heart will plead, ‘Eyes cannot see her: they are blind with tears of pain;
And it climeb up and straineth, for dear life, to look and bark.

While I call her once again: ‘but there cometh no refrain,
And it droppeth down, and dieth in the dark.”

We should feel it sacrilegious to point out the exquisite beauty of the images by which emotion, no whit exaggerated, is here expressed; and it would be superfluous. But we may do it in the case of these two verses, which conclude the poem:—

“O weep no more! there yet is balm
In Gilead! Love doth ever shed
Rich healing where it nestles—spread
O'er desert pillows, some green Palm!
God's isle fills the hearts that bleed:—
The best fruit loads the broken bough;
And in the wounds our sufferings plough,
Immortal love sows sovereign seed.”

This is the most finished as well as the largest piece of the whole; but there are others of scarce inferior excellence. Of these, Love—“Wedded Love,”—the Love of Beauty, personal and impersonal—the Love of Woman and of Childhood—is the inspiration and the theme. One of them

commemorates what we should call an “unhappy affection,” did not our poet echo the assurance of the priest to “Evangeline”—

“Talk not of wasted affection—affection never was wasted:
If it enrich not the heart of another, its waters returning
Back to their springs, like the rain, shall fill them full of refreshment.”

There are in this poem alone many more lines deserving citation and remembrance, than we can venture to copy. We will, therefore, quote only the ten or twelve in which there is the most of sequence and originality:—

“Then came there One, a mirage of the Dawn:
She swam on towards me in her sumptuous triumph,
Voluptuously upborne, like Aphrodite,
Upon a meadowy surge of emerald sea.
A ripe, serene, smile-effluent graciousness
Hung like a shifting radiance on her motion,
As bickering hues upon the Dove's neck burn.
The silver throbbing of her laughter pulsed
The air with music rich and resonant.—
As from the deep heart of a summer night,
Some bird in sudden spangles of the sound
Hurries its startled being into song.”

We have hinted that in one place the poet seems to echo a strain from across the Atlantic. In the lines we are about to quote there is a manifest adaptation from Moore; but in neither case can plagiarism be imputed, so greatly is the thought varied by the change of its expression:—

“We have had sorrows, love, and wept the tears
That run the rose-hue from the cheeks of Life;
But Grief hath quicken'd as *Night* both her stars!
And she reveals what we never had known.
With Joy's wreath tumbled o'er our blinded eyes.
The heart is like an instrument whose strings
Steal magic music from Life's mystic frets;
The golden threads are spun through Suffering's fire,
Wherewith the marriage-ropes for heaven are woven:
And all the rarest hues of human life
Take radiance, and are rainbow'd out in tears,
As water'd marble blooms a richer grain.”

“To my Wife” is the superscription of the first poem in this collection. Modest as are the professions of the preface, that Epistle Dedicatory closes with an anticipation of poetic renown which we will venture to call prophetic—which is indeed no longer presumptuous. But among the last lines of another poem—that on “Wedded Life”—is an aspiration no less worthy of the true poet; for it is an aspiration in which philanthropy is more concerned than even the ambition of genius:—

“We are poor in this world's wealth, but rich in love;
And they who love feel rich in everything.”

“Ah! what a world 'twould be if love like ours
Made heaven in human hearts, and clothed with smiles
The sweet sad face of our Humanity!
What lives should quicken into sudden spring!
What flowers of glory burst their frozen soil!
Like the red pulse of Dawn through cold grey skies,
New life should flush up in the darkened face
That radieth as a written epitaph
Above the grave of beauty and of soul!
Love-light should glimmer on the Helo's brow
As mellow moonlight silvers through a cloud,
And God should come into the mistiest being,
As stars—now-kindled splendour nights of space.”

LATIN MADE EASY.

Introduction to Latin. By A. MONTEITH.
London: Darton, Holborn-hill.

THIS is the first of a new series of educational works, to be issued as Dutton's School Library, and edited by Rev. B. J. Johns, Head Master of the Dulwich Grammar School. From the promise of this little volume, we predict that the series will be a very popular one. Mr. Monteith is already favourably known as a teacher of languages on the Robertsonian principle—a principle first recommended by Locke, and since variously adapted by Ahn, Olendorf, and others. The method here employed by Mr. Monteith is modelled on that of Seidenstücker. It is more rapid, and certainly more comprehensive in phrase, than that of Olendorf, who dwells for pages, we remember, on the word “hat.” The exercises have also the great merit of being diversified towards the end with little histories, and scenes from the Roman dramatists. We would strongly urge Mr. Monteith to apply the same method to the Greek language, the study of which has as yet none of these pleasant helps.

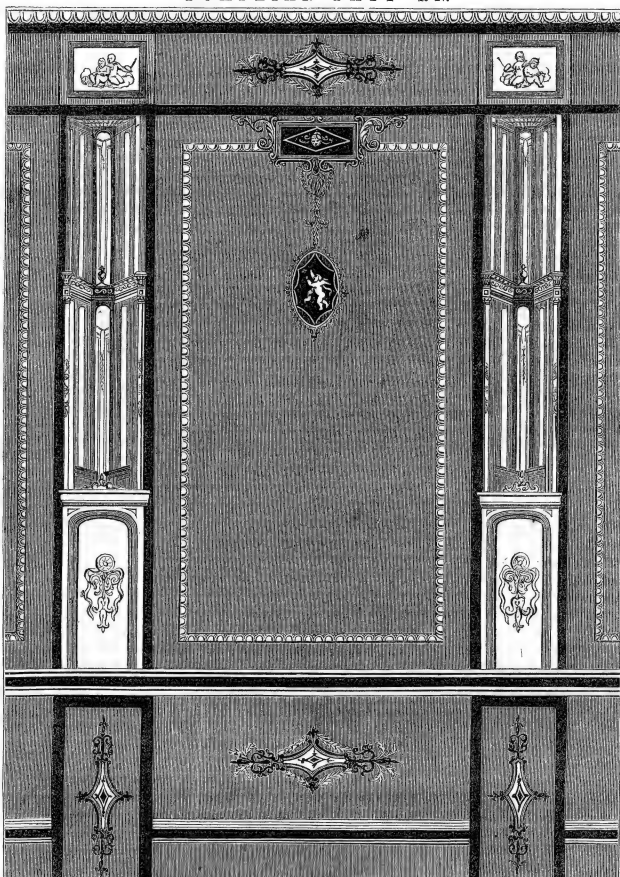
We would also advise him to consider whether the important purposes of repetition cannot be otherwise answered than by the overwhelming amount of truism and platitude he has inflicted on the young student in the middle of the book. This is its only blemish, and it may surely be remedied in another essay.

POMPEIAN PATT RN.

OPPOSITE the Birmingham Court, on the outer wall of the building, are displayed a large and choice selection of panelled decorations of almost every known style, all of which are manufactured or imported by Robert Horne, of 41, Graecchurch-street; and which will enable visitors to appreciate the great advance now making in this department of manufactures. Our neighbours, the French, far outstrip us in design; but in execution we are rapidly gaining upon them—and, as regards durability, we already excel them. In the inferior class of paperhangings manufactured by machinery we have made such rapid strides, and produce them at such prices, that they bid fair to command the trade of the world. The examples there shown comprise the Pompeian (of which an excellent illustration is given in our present number), the Alhambra, Grecian, and Gothic—are of British manufacture; the Florentine, Elizabethan, Louis XIII., and the later styles, are of French manufacture, including those which obtained the Council and Prize medals at the Exhibition of 1851.

We believe that in Great Britain the general opinion is now fairly aroused as to the importance of design—that the public are convinced that its absence is a national disgrace, and that the manufacturers will recognise its presence as a source of individual gain. The varied decorations in almost every style, exhibited in the Crystal Palace, will greatly tend to foster and increase a taste among the people for a better class of decorations in their dwellings, than the unmeaning patterns with which they have been satisfied. A short account of the history of paperhangings, from the earliest period to the present time, is extracted from the *Journal of Design*—

“According to the researches of the Abbe Andrieu, the manufacture of paper, which had existed, if possible, before the creation of the world, in the Celestial Empire, was brought to Persia, and from the Persians conveyed to the Arabs, about the year 700. By the latter people the processes were imported into Spain, and from Catalonia and Valencia the best Medieval paper was procured. A reward offered by a Mohammedan produced paper, the writing on which demonstrated the fact of its existence previous to 1300. The first establishment in Germany for its manufacture appears to have been that founded at Nuremberg, in 1390, and the first in England was worked by John Tate, at Hertford, about 1495. This ancient paper bears the mark of a wheel. A century later the great German factory at Dattford supplied large quantities for English consumption. Thus we have traced the existence of the material to a very remote period; we can also assign pretty definite limits to the inquiry as to the origin of the process. Printing on paper from cut wooden blocks is of great



antiquity, and any history of wood engraving will demonstrate, not only the universality of the manufacture of large coarse representations of scripture subjects, but also the prevalence of the practice of pasting them up as mural decorations (in imitation of the paintings and hangings of the rich) in the cottages of Germany and Italy, in the fifteenth century. In a couple of most interesting and practical notices read ten years ago to the Institute of British Architects, by Mr. Crace, a large mass of facts relating to the history of the manufacture was brought together; but we cannot help feeling that in them the claims of England to the honour of the origination of such decorations are a little too strongly insinuated. From statutes in France referred to by Mr. Crace, it appears that paper-staining was recognised as a trade as early as 1556. The process of 'flocking,' now so important an element in the ornament of paper, was patented in England by Jerome Lamy (evidently Lamer), in May, 1634, but the terms of his patent enumerated

restrictions on the trade have always borne heavily upon it. The payment of £20 for an annual license, imposed by the 24th George III., c. 41; the declaration that all paperhangings 'must be executed on first-class paper,' 42nd George III., c. 94; the excise duty on paper of 3d. per lb., and the 13d. per square yard for printing, all combined to keep up the price, and enable the French to outstrip at, and consequently, to shut up the trade, and prevent competition. Of course when paper was only made in moulds of certain sizes, in order to manufacture a piece of paper-hanging twelve yards long, it became necessary to stick as many as sixteen or eighteen sheets together, and in printing and wear it was impossible to preserve the joints from showing. The inventions of M. Didot, of Paris, the improvements effected by Mr. Doukin, and, finally, the complete patent confirmed, in 1807, to Messrs. Fournier, for fifteen years, gave, at last, to the manufacturers, a fine machine-made paper of any width or length."

DEATH OF LIEUTENANT WILLIAM HULME HOOPER, R.N.—This distinguished young officer died at Pelham-place, Brompton, on Friday morning, May 19. He commanded the second cutter in the remarkable voyage of the boats of her Majesty's ship "Plover" from Icy Cape to Cape Bathurst in search of Sir John Franklin, reaching within eighty miles of Baring Island, since discovered by Captain McClure, who thus solved the long-voiced question of a north-west passage. Lieutenant Hooper's earnest wish to proceed in accordance with Admiralty instructions in this direction was overruled by his commanding officer, and the return made on the 15th August, 1850, from Cape Bathurst, was the point Capt. McClure reached in the "Investigator" only fifteen days afterwards. Lieutenant Hooper was the author of "The Tents of the Tusk," and Narrative of an Arctic Boat Expedition in Search of Sir John Franklin. He was an inhabitant of Sydenham. His premature death was occasioned by disease of the lungs, brought on by constant exposure and severe hardships, having been lost for three dreary days and nights in an arctic storm, and passed two lonely winters away from his ship in log huts with a few of his boat's crew near the arctic coast of North America, suffering the greatest privations, and having offal, fish, and water as his sole sustenance during a long period. He died, universally esteemed, in the twenty-seventh year of his age.

THE ROYAL LONDON YACHT CLUB, with a view of encouraging emulation amongst small yacht owners, have resolved upon giving a prize of £20, to be sailed for by yachts not exceeding seven tons, belonging to any yacht club, the measurement to be ascertained by taking the length of the vessel between perpendiculars, and the breadth according to the Royal London Yacht Club rule—canvass and crew to be unlimited. This will afford the small fry of the Prince of Wales' and London Model Yacht Club an excellent opportunity for competition, and a full entry may be expected.

THE GREAT LOWESTOFT REGATTA is announced for the 18th of July, and will be conducted under the same spirited management as on the last occasion, a guarantee being given of yacht owners receiving the same hospitality and attention as heretofore. In addition to £230 in prizes for cutters and yawls, Mr. Peto has generously added a gold cup, value 100 guineas, for schooners, and there is no doubt that the regatta will be one of the most attractive features of the season.

The Artists' Benevolent Fund Society at its annual dinner on Saturday, the 13th. The chairman, Lord Yarborough, stated that during the past year £769 had been paid in the form of dividends to widows, and £162 to orphans. The subscriptions announced at the dinner amounted to £332 7s. 6d.

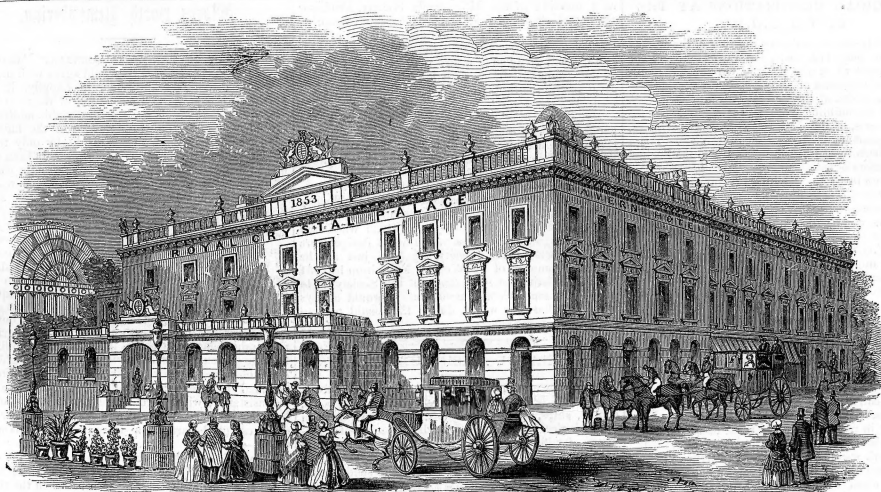
THE ROYAL GEOGRAPHICAL SOCIETY held its

annual meeting on Monday last. It appeared by the report that the receipts reached the satisfactory amount of upwards of £1,600. To this is to be added a donation from Government, to be continued yearly, of £500, to provide and maintain an apartment in which the society's maps and charts may be available for reference. The library had been augmented by 400 volumes of books, 300 sheets of maps, &c., and ten atlases. The founder's medal and the patron's medal were respectively awarded to Admiral Smyth and Captain McClure—the latter being the discoverer of the North-west passage. After these presentations the meeting separated. We were disappointed of an expected report of the African exploring expedition.

THE COLOGNE CHORAL UNION, who have finished their engagements with Mr. Mitchell, visited the Crystal Palace on Tuesday. It was expressly understood that no vocal exhibition was to be expected from them; but unable, we suppose, to give other vent to their delight, they astonished and gratified the visitors and workmen with a beautiful performance of "Rule Britannia," and also with a favourite national melody, Körner's sword-hymn.

A pair of robins, which have been for many years regular attenders in the parish church of Kirkbean, Dumfriesshire, have lately built their nest in the folds of the mortcloth, which is kept in the vestry.

almost every substance to which flock could be applied, except paper. The stamped and japanned leather hangings of the days of the Renaissance, the imported Gobelins, and native Mortlake tapestries, had no doubt infused into the people a taste for decorations of a rich kind, and very probably the introduction from India of the beautiful hand-painted papers we occasionally meet with in old-fashioned houses, perhaps suggesting the material, no doubt tended to popularize this art in England. In the year 1712 we find printing on paper recognised as a trade, by the imposition of a tax of 13d. per square yard for printing, independent of the duty on the paper itself. Forty-two years later we meet with the singular advertisement of Mr. Jackson's, of Battersea, who undertakes the execution of imitations of statues, 'lively portraits' of gods and goddesses, in 'china' or paper. Somewhat later we meet in the trade with the names of Messrs. Tootle and Young, Boyle, Graves, Pickering, Hall, &c. Under the care and energy of these manufacturers the English papers began to acquire the commercial reputation, and a considerable export trade was established. In 1786 George and Frederick Echarde established the great Chelsea factory, and the papers they manufactured were still well known in the trade. It is a curious fact that the process of flocking so early known should have been apparently lost from about 1780 to 1800, when it was revived and re-introduced into the business. What are usually known as arabesque papers appear to have been first produced in any excellence by Mr. Sher-ringham, of Marlborough-st., through whose enterprise two foreigners, Louis and Rosetti, were induced to work in this country. The Government



ROYAL CRYSTAL PALACE HOTEL.

ROYAL CRYSTAL PALACE HOTEL.

This very extensive range of building is situated at the south end of the Crystal Palace, and which is separated only by the Anerley-road. The facade, as seen in the engraving, has a commanding appearance, and is highly ornamented. Its position is the best possible for such an establishment. The interior decorations are completed with the same attention to finish and beauty as the exterior, whilst the arrangements for the comfort and convenience of the visitors have left little to be desired. The Royal Crystal Palace Hotel belongs to Mr. Masters, who catered so admirably for the public in the Exhibition in Hyde Park.

THE PROPOSED WESTMINSTER BRIDGE.

THE *Builder* has the following description of the new bridge. The bridge is Gothic in design, to accord with the Houses of Parliament, and consists of seven openings. The first arch on each side is 95 feet in span, with a rise of 16 feet from Trinity datum; the second, 105 feet, with rise of 17 feet 6 inches; the third, 115 feet 3 inches, with rise of 19 feet; and the fourth, or centre arch, is 121 feet in span, with a rise of 20 feet. The low-water line is 18 feet below Trinity datum. On the Surrey side there are also two small land-arches. Including these, the whole length of the bridge may be called 914 feet. The width of the bridge will be 85 feet, including the parapet on each side.

In the construction of the foundations the engineer proposes to avoid the use of caissons. Screw piles will be driven at intervals of 5 feet from centre to centre, to form the outer line of each pier; iron sheathing will be introduced between these to make an enclosure, and the loose ground is then to be dredged out from within it. Timber piles are then to be driven in over the area so enclosed at intervals of 3 feet one way and 4 feet the other from centre to centre, and concrete will be filled in between them. On the top will be placed two layers of 6-inch landings and granite slabs, and on these will be built the pier, rising 2 feet above Trinity datum, to receive the iron superstructure. The headway in centre opening, 20 feet, will be about 5 feet less than in centre opening of the present bridge, and the roadway, nearly level, will be 10 feet lower. The new bridge will occupy some of the site of the old bridge, and as it is proposed to use the latter during the construction of the new bridge, part of the width of the latter will be put up first, and this will be made fit for temporary use before the old construction is taken away and the remainder of the new work put up.

It will be remembered that the tenders varied from £305,000 to £201,000, for which sum the bridge is to be built by Messrs. Mare. The contract for the supply of all the granite required has been taken by the Cheesewring Company.

THE SOCIETY OF ARTS has received from the Foreign Office the copy of a despatch from her Majesty's Legation at Stockholm, announcing that M. Siljeström, one of the directors of the New Elementary School there, had been appointed by the Swedish Government to attend the proposed Educational Exhibition. It is further stated that he is to take with him such models, books, maps, diagrams, &c., as may conduce to the object in view, and the sum of 666 rix dollars (about £55) is granted by his Majesty, from the Educational Fund, for defraying the necessary expenses.

THE BISHOPS AND THE STATUARY.

THE directors of the Crystal Palace Company lately received the following document, but the suggestion it contained had been previously determined upon. We will not trust ourselves to an examination of the question, but simply record the fact:—

"We, the undersigned, desire the directors to accept our assurance that we address them in no unfriendly spirit regarding the present condition of the nude male statues of the human form prepared for exhibition in the Palace.

"We are persuaded that the exhibition, to promiscuous crowds of men and women, of nude statues of men in the state there represented, must, if generally submitted to, prove very destructive to that natural modesty which is one of the outworks of virtue, and which a great French writer has called 'one of the barriers which Nature herself has placed in the way of crime.'

"We firmly believe, however, that large numbers of the men and women of England need only to be put upon their guard, by a public raising of the question, to keep aloof from the Palace rather than witness and sanction this innovation. It did not prevail in the Hyde-park Crystal Palace, nor will it, it is hoped, hold its ground long in any public institution. But the scale on which the whole Sydenham preparations are carried out, though not theoretically affecting the question, will in reality, do much to concentrate public opinion upon it. Once awakened to the subject and its importance, will not tens of thousands assert their disapproval by the absence of themselves and their families?"

"We, the undersigned, have grounds for declaring that a strong feeling is rising upon the subject, and that, unless this slight concession is made, the matter will be so resolutely brought before the public in London and in other parts of the kingdom that every one will be driven to form a decided judgment on the point; and it is our fixed expectation that such an agitation will prove very damaging to the interests of the company.

"We would press the question on other grounds also. It seems to us not surprising that this custom prevailed in the heathen cities of Greece and Rome, knowing what we know of the habits of life which resulted from their religion; but we protest against the adoption of this usage in Christian and Protestant England, where the pure apostolic faith ought, we conceive, to be free from such a reproach.

"We, the undersigned, only add that we should deeply regret to see the fire of public remonstrance opened in full force against the magnificent undertaking of the committee, which we are fair to regard as a national glory.

"We demand but a small thing, not at all a sacrifice in point of artistic beauty—viz., the removal of the parts which in 'the life' ought to be concealed, although we are also desirous that the usual leaf may be adopted.

"Dated May 2, 1854.

"J. B. CANTUAR.

"CLANCARTY.

"HARROWBY.

"THOMAS VOWLER.

"ST. ASAPH'S.

"MAYO.

"C. J. LONDON.

C. WINTON.

J. LICHFIELD.

BLANFORD.

BENERS.

SHAFESBURY.

J. C. COLQUHOUN.

CHARLES HEBERT.

"The promoters of this remonstrance might have multiplied signatures in its support almost to any extent, but they considered that those which are appended are fully sufficient to confirm and justify the protest."

CHRIST CHURCH, FOREST HILL.

On Tuesday, the 16th of May, the new church at Forest Hill, of which an engraving will be given as it will appear when completed, was consecrated by the Bishop of London. The day proved remarkably fine, and the church, at the time appointed for the commencement of the service, was filled with a large and attentive congregation.

The Bishop, on his arrival, was met by the committee, the churchwardens of the parish and of St. Bartholomew's. The vicar and the clergy then assembled, and conducted the Bishop to the vestry, where he robed. He then proceeded, as at his entrance, to perambulate the churchyard, and returned through the south door to his place at the north side of the altar, when, the petition for consecration having been presented by the vicar, and read by the registrar of the diocese, he was pleased to signify his assent to the prayer of the petition, and his readiness to proceed with the service.

The procession then passed down the principal aisle of the church and back again, repeating, the Bishop and the clergy in alternate verses, the psalms specially appointed for the occasion. On returning to his place, the Bishop read the prayers beseeching a blessing upon the different offices hereafter to be celebrated in the church, and signed the sentence of consecration.

The morning service then commenced. The vicar read the prayers; the Rev. C. English the first lesson; the Rev. J. M. Clark, the future incumbent of the district, the second; and the Bishop and his chaplain the communion service. The Bishop then preached a most eloquent sermon, from the words—"If any man speak, let him speak as the oracles of God," &c.; at the conclusion of which, a collection was made, during the reading of the offertory sentences, towards defraying the debt still remaining unpaid, which realized above £100.

The portion of the church now erected consists of the nave, south aisle, and chancel, leaving the north aisle, south porch, vestry, organ chamber, tower and spire, to be added hereafter, as the wants of the district may require, and the means of completion may be provided.

The portion already built has cost about £4,000, of which sum the committee are still answerable for nearly £1,000, towards the liquidation of which debt they request the contributions of their friends and neighbours.

Christ Church, Forest Hill, is now calculated to accommodate about 600 worshippers, of which rather more than one-half are free and unappropriated for ever. When finished, this number will be increased to about 850.

SYDENHAM DRAINAGE.—The inhabitants of Sydenham have held many meetings on this necessary question, the result of which has been the proposing of two plans for adoption. One method proposed is merely temporary, and would require only a few hundred pounds to carry it out; the other would be effectual, but would involve an expenditure of about £25,000; yet this large sum would require a less per centage per annum from the ratepayers than that with which the Commissioners of Sewers now rate them. The plan which it is considered would be permanent is, to carry the water and other refuse to some place near the River Ravensbourne at its junction with the Thames, and there erect a building for deodorizing the noxious refuse, and turning it into a valuable manure, leaving the pure water to run off into the Thames.

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